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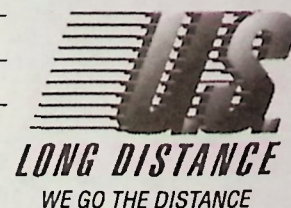
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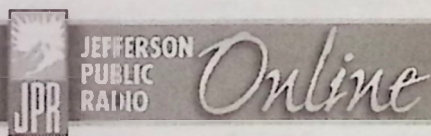
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Native Irish storyteller Tomaseen Foley will perform as part of A Celtic Christmas this month. See Artscene for details, page 28. Photo: Kevin Peer.

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JEFFERSON

Monthly

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TUNED IN

Ronald Kramer

Commentary on Commentary

One of the most difficult things which any editor or manager of a newspaper or broadcasting station faces is the crafting and interpretation of policy covering editorials and commentary. I have always liked the scene in the movie *Citizen Kane* where Orson Welles, as Kane, publishes his editorial "credo" in the first issue of his newly purchased newspaper. He uses the occasion to declare his editorial principles in order that his readers know what to expect of him and against what standard he wishes his performance to be judged. That scene appeals to me partially because I secretly harbor a romantic, nineteenth century vision of the press as a crusader for truth and justice.

Several matters have recently caused me to again focus on that discussion as it relates to Jefferson Public Radio.

Let's address the simple first. An editorial is, by definition, a statement of the opinion of an owner, publisher or manager of a newspaper or broadcasting station. It is a formal expression of the organization's point of view on some matter. At JPR, this issue is simply answered. We don't engage in editorial statements. Period. For many years it was a violation of FCC regulation for a noncommercial broadcasting station to editorialize. Despite the fact that this ban was overturned twenty years ago, JPR does not broadcast editorials as a matter of internal policy. We are publicly owned and don't believe that engaging in editorial expression is appropriate. The only exception in our entire history was a short series of editorials two years ago, regarding federal funding for public broadcasting, when some members of Congress were pushing the concept of "selling" the Corporation for Public Broadcasting.

We do, however, regularly present commentary on various issues both on the air and in the *Jefferson Monthly*. Commentary, as distinguished from an editorial, is the

opinion of a single writer (rather than JPR's) and is designed to help the public understand the meaning and significance of newsworthy events. It is not the purpose of commentary to persuade anyone of anything. Rather, the presentation of different ideas is designed to stimulate thinking about various topics and provide interpretation of the mass of information which is routinely presented by JPR and other media.

It is a sad development that broadcasting, which has had a long tradition of news commentary and analysis, now presents virtually none. Modeling itself upon the press, radio initially developed a strong reputation for political commentary. Indeed, because of a dispute over use of the press wire services by radio, in the early 1930s the radio industry defined standard news broadcasting as beyond its scope and intentionally specialized in news commentary. As the forces which spawned World War II emerged and radio renewed its presentation of standard newscasts, commentary remained a strong component of radio programming, with as many as 15 network news commentators heard daily on the nation's radio networks.

Broadcast news commentary has not fared well in the age of television. As television eroded radio's audiences, formal 'programs' like drama and commentaries disappeared from radio. Television adopted radio's commentary obligations for a time but one sensed that the television industry's heart was never really in it. Perhaps it was television's obligatory need for visual footage which partially made the "talking head" of a commentator seem an ill-advised

use of precious minutes on network nightly newscasts. But a major factor in the decline of broadcasting's presentation of commentary has also been the fact that broadcasters abhor controversy. Commentary will, if it is worth anything at all, at least occasionally provoke disagreement.

In the entire nation only a few courageous local stations continue to engage in the presentation of news or political commentary and the last network television commentator left the airwaves in the 1980's. So what is public radio's role?

The easy course of action would be to do what commercial broadcasters have chosen to do: nothing. I see our obligation differently. Just as we occasionally present music or information programming which is new or challenging, it seems to me that it would be a dereliction of our obligations to not occasionally stretch the minds of our listeners with opinion. We do so with several principles in mind. We believe that a news analyst must argue from premises openly declared, may not distort the facts to suit his or her point of view and should not be selected to discuss topics which are associated with organizations to which they belong or with whom they have any financial relationship. Commentators should be selected as a team so as to assure that they represent between them a fair balance of opposing points of view.

Ideally, just as a reporter's work is to report, a commentator should be employed solely as a commentator in order that his or her views may not be imputed to have been affected by their employment or other

CONTINUED ON PAGE 5

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FEEDBACK

Letters to the Editor

Spirited thoughts about home schooling have dominated the last two installments of this column. Other readers have had other issues on their mind, however. Time to catch up on a couple of those, including reactions to the commentary of Russell Sadler and Robert Leo Heilman's summer piece on the State of Jefferson.

Whatever is on your mind regarding the Jefferson Monthly or Jefferson Public Radio, send your thoughts to: Eric Alan, Editor, Jefferson Monthly, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland OR 97520.

.....

Typically, I enjoy Russell Sadler's work and concur with many of his opinions, but when I hear or read something that is so invalid, (editorial or not) I cannot remain quiet. Since I travel extensively, it has been a couple of months since I heard this commentary. Here goes!

Mr. Sadler's commentary concerned the gas station/service station industry in Oregon. His observation was: since Oregon is the last (and only) state that does not allow self-serve pumps, we as a populace, were much better off than the other 49 states that have self-serve. His rationale for this position was that, "because we do not have self-serve stations our prices are lower and we receive faster service." I disagreed immediately upon hearing the commentary but without any substantiation, it was just my opinion against Sadler's. So for the last 3 months I've kept track of the cost of gas and the time it took to get my tank filled. Here is what I found. States visited and purchased gas: New York, Virginia, Utah, Maryland, S. Carolina, Illinois, Missouri, Colorado, Texas, Arizona, Nevada, California, Washington, and of course Oregon. The average gallon of gas (not including Oregon) was \$1.24 for regular unleaded. I don't remember the last time I paid \$1.24 for unleaded in Medford (\$1.38 average) or Portland (\$1.37 average). Typically, I use a credit card or ATM for my purchases and most of the Majors allow me to pay for my gas at the pump. By the time I have replaced the nozzle, my receipt is printed and I'm on my way. Average time for

a fillup 4½ minutes. Average time in Oregon 8½ minutes, longer if I have to go inside to use my credit card or ATM and wait in line till the pump attendant finishes filling the tank. Now I am truly perplexed, just where did Mr. Sadler do his research anyway? Hilt CA? Look, I understand most of Oregon's foibles and shrug them off but I certainly don't bury my head and live in denial. Oregon is quaint and for the most part a good place to raise a family, we have only one major metropolitan area and that's what makes the state manageable. As a state we need certain job bases and if tomorrow, all gas stations went self-serve, literally thousands of people would be out of work. This is the primary reason why we maintain full serve gas stations, *for the jobs*. So Mr. Sadler make sure you have your *facts* straight before you start to write your commentary. Remember, "TIS A FINE LARGE WORLD OUT THERE TO SEE, RUSSELL ME BOY, DON'T CLOSE YOUR EYES, OR YOUR MIND TO IT!"

Bob Steffensrud, Medford, OR

.....

Please tell Robert Leo Heilman and the other Jefferson Staters over there on your side of the hill it may be best to keep the seat of Gov't as far away as possible; easier to ignore 'em that way. Sail 'em and Sacto may be a out-of-touch but it's the Feds that make most of the problems; anybody up for a move to Maryland or northern Virginia, those places with the "jagged boundaries?"

Our communities used to be dominated by local timber manufacturers who provided good jobs and good living wages. Those days are gone and they needn't be. We have one sawmill left here and you folks have none there in Ashland. The same mentality that moans about "outside interests" done run the locals off.

Does Robert Leo really think the folks who write for and edit your magazine (or listen to your radio station, for that matter) and the rank and file of K.Falls, Chiloquin, Merrill and Dillard, etc. are "one people?" HAH!

Great photo, though.

Sawdust Slim, Kalamity Falls



personal issues. It is not enough to schedule a commentator solely because they hold strong views. Rather, they are scheduled as knowledgeable generalists in the field(s) in which they are scheduled to offer commentary.

Several years ago, in discussing this topic, I referred to Russell Sadler as Tyrannosaurus Sadler. Indeed, Russell is rather a dinosaur. He is the only individual in Oregon of whom we are aware who makes his living as a broadcast political commentator. If there is such an individual in Northern California, we haven't been able to locate them (and we have tried). We wish there were more because the strength of commentary's use to the public is vastly increased if a station can schedule a variety of commentators and it would be our first choice to present professional, local or regional commentators.

No one is perfect and if a commentator errs in fact, we will present a correction—which we occasionally have done—just as we would if a news story later proved in part erroneous. If a commentary draws an opposing point of view, we will consider presenting a single opposing interpretation of a single commentary when it is offered by a responsible organization with expertise in the subject at hand. Failing selection of a representative of a suitable organization, we might agree to provide airtime for a single rebuttal to an individual who has private expertise but is otherwise unaffiliated with an organization.

There are, however, always matters which require interpretation. Some years ago we presented a commentary and, within about six hours, a national organization which is well-known for its aggressive lobbying activities and monitoring of issues in which it has an interest, contacted us and demanded "equal time." Equal time, actually, is a specialized and formal FCC doctrine which involves only candidates for political office. It is, therefore, rarely at issue at JPR. As an internal policy however, we believe in providing fair coverage and—as I have already noted—will schedule opposing points of view on controversial issues. In this instance, the national organization wanted to send us a rebuttal tape which was to be recorded at its Washington DC

headquarters. We declined to accept that arrangement but offered airtime if they would recommend a member/representative of their organization who lived in Southern Oregon or Northern California. We were willing to provide airtime to such an individual. The national organization said "no thanks" despite the fact that, arguably, they could have written the text for a local member to espouse. The important principle, for us, was that a local commentary which gave rise to the request for rebuttal time should be answered locally rather than nationally.

Presenting commentary is always a challenge. People often hear what they want to hear. If a commentary happens to square with their interpretation of the world, it passes without much notice. If it varies from their view, it stands out like a sore thumb and may infuriate them. Sometimes they perceive the latter situation as part of a political agenda at JPR. We have none.

I wish there were more commentators on the air—both at JPR and in the rest of the media. In our own small way we have tried to "grow" this industry locally. I pushed hard to have Russell Sadler teach a course in editorial commentary a few years ago. (Recently departed staff member Jason Sauls was a product of that course.) JPR has a long tradition of carrying commentaries from various community members on the *Jefferson Daily*. More recently, we have begun broadcasting a daily series of commentaries on Russell Sadler's newly-revised *Jefferson Exchange* (which is heard on our News and Information Service) which are prepared by local high school students. Perhaps these efforts will lead to an expanded tradition and availability of civil, literate commentary in the state of Jefferson.

I hope so.

Ronald Kramer is JPR's Executive Director.

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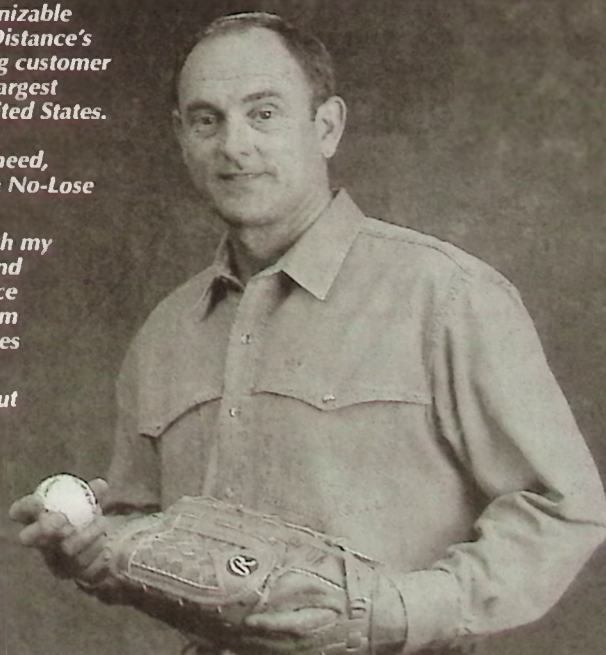
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JEFFERSON OUTLOOK

Russell Sadler

The Measure 51 Fiasco

The tawdry campaign over Oregon's Measure 51 (which failed at the ballot box November 4) raises the question whether any state can have any policy that varies from transient, fashionable orthodoxy without being bludgeoned into conformity by self-appointed national thought police. National interest groups unfamiliar with Oregon's maverick political tradition are still baffled by the voters' quiet approval of physician-assisted suicide in 1994.

Newcomers commonly misperceive Oregon as a "liberal" state and many of today's self-proclaimed conservatives are determined to show Oregon the error of its ways. But Oregon liberals have been sitting on the sidelines since the 1980s: The raucous political struggle is between conservatives. Oregon's time-honored "you leave-me-alone-I'll-leave-you-alone" pragmatic conservatism is in a bitter battle with the stifling conformity of Bible Belt conservatism imported by many newcomers in recent years.

National organizations are laying a heavy hand on Oregon. They are determined to persuade us to repeal physician-assisted suicide (unsuccessfully, with Measure 51). They argue pills don't work. They promise compassionate pain-free natural death. The first argument is bogus. The second misunderstands why Oregonians voted for Measure 16 in 1994. Oregonians did not approve physician-assisted suicide because they feared painful deaths. Oregonians fear the loss of personal autonomy in what they regard as personal decisions like ending one's own life.

There is no grassroots groundswell among Oregonians to repeal physician-assisted suicide. A pre-election poll conducted

by Portland pollster Tim Hibbits showed six out of 10 Oregonians opposed repeal. A third favored it. Hibbits concluded Oregonians have made their minds up on this issue. The notion that Oregonians wanted to reconsider physician-assisted suicide was en-

tirely manufactured by national interest groups unwilling to accept the decision of Oregon voters. They believed the crude political math of jaded professional political consultants, "\$2.5 million beats \$600,000."

The public relations fraternity has a rich tradition of shading the truth since the days of Ivy Lee. But political public relations has gone beyond shading the truth. The advertising for Measure 51 had all the reliability and credibility of tobacco ad-

vertising. Many Oregon television stations refused to run some of this advertising, fearing it would damage the credibility of their other advertising.

Fred Stickel, the courtly venerable publisher of *The Oregonian*, has always been a bit bemused by his paper's editorial policy. Stickel, a Roman Catholic, opposes abortion. "I'm the publisher of this paper," he once told me, "and I still can't get an editorial opposing abortion." Until recently Stickel allowed the paper's editorial policy to be determined by a consensus of the editorial board. Since most of the paper's editorial writers are Oregon natives or long time residents, the consensus usually reflected Oregon's independent maverick political tradition. No more.

Today's editorial policy at *The Oregonian* is determined by personally ambitious top managers, largely from out of state, who are advancing their careers by making the paper over to fit the prejudices of its up-

scale suburban readers and deliberately challenging Oregon's maverick political tradition by forcing its readers to accept a steady diet of made-on-the-Potomac political ideology. The new *Oregonian* management is also orchestrating its news coverage to reinforce its editorial endorsements to an unprecedented degree.

The Oregonian's religion reporter, Mark O'Keefe, came to Oregon in 1994. He is a graduate of the Pat Robertson's Regent University school of communications. It was O'Keefe's story in December 1994 that first raised the issue of one in four Oregonians who try suicide with pills dying a lingering death. The story clearly implies one in four people who take barbiturates will take hours to die in painful agony.

Dr. Pieter Admiraal, the Dutch expert on euthanasia whom O'Keefe selectively quotes in his article, is concerned about O'Keefe's interpretation. Admiraal says every patient who take 9 grams of barbiturates, three times the lethal dose, will die. "During that time the patient is in a deep coma without awareness and so without suffering," said Admiraal. Most patients will die promptly. Some will die after three hours. "Twenty-four hours or longer will be very exceptional," said Admiraal. There is no study from The Netherlands or anywhere else that says 25 percent of the patients taking barbiturates will die in agony gurgling on their own vomit. It is a fiction invented by causists and copy writers.

O'Keefe's reporting has a credibility problem because he is not above inventing fiction himself. O'Keefe's powerfully emotional story published September 30 about a dying man who chooses to live his last days in hospice care is followed by this astonishing statement by the editors: "He reconstructed scenes and conversations for this story by interviewing participants and double-checking reconstructed events with them." In other words, O'Keefe was not present when the powerful quotations in his story were spoken. He invented them. Using techniques of the novelist in news stories—the late Truman Capote used the same technique in his 1965 novel *In Cold Blood* — is a controversial fad in journalism today. Veteran journalists shun the practice because it raises insurmountable credibility and ethical problems.

All newspapers write editorials endorsing or opposing ballot measures. It is a conceit of those of us who make our living selling our opinions that our endless hours of

study invariably provide useful insights our readers want to share. *The Oregonian* endorsed Measure 51 with an unprecedented slurry of five editorials written in some of the most intemperate language to appear on the paper's editorial page in decades. The editorials were written by Associate Editor David Reinhard, the paper's Resident Right pit bull, who has expressed nothing but contempt for Oregon's political traditions since he arrived with his carpetbag. Reinhard apparently believes it is his God-granted mission to rescue Oregon from its ideologically errant ways by calling voters in his adopted state bad names and suggesting we were parochial gullible fools for voting for the measure in the first place.

Newspapers change their editorial positions all the time. *The Bulletin* in Bend endorsed physician-assisted suicide in 1994. The Bulletin's late editor, Bob Chandler, was the embodiment of Oregon's maverick political tradition. Today the Chandler family and a new publisher from Idaho choose to endorse repeal. But *The Bulletin* did it without slanting its news coverage and in one endorsement editorial that did not suggest its readers were gullible fools.

"Freedom of the press belongs to the man who owns one," said A.J. Leibling, the great press critic. *The Oregonian* is private property, not a public utility. It can print what it wants. But newspapers — particularly monopoly newspapers like *The Oregonian* — are also a public trust. Trust implies a reciprocal relationship between reporters and readers. Readers must be free to influence the paper's opinions as the paper is free to influence its readers opinions. The ultimate incivility is public disparagement of the world you share with others and denying them the right of effective response — token letters are not an effective response. The practice of a monopoly newspaper cynically orchestrating news coverage and editorial endorsements effectively denies those who disagree independent knowledge of their own world. Those who cannot be trusted to report reliably and sincerely about the world we share cannot belong to our community of discourse. They are untrustworthy.


The out-of-state folks just learned through the defeat of Measure 51 that Oregonians like their independent maverick political tradition. They like politics. They like to hear other peoples' opinions. They like debate. They like their news straight. They do not like their news embellished or in-

vented. They do not like liars. They do not like to be told how to vote. They do not like being called gullible fools. They demand the chance to make up their own minds. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

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The Native Spirit of Winter

No view of the region's seasonal spiritual traditions is complete without the views of the land's original inhabitants and their descendants

As the dark winter chill settles in for its annual visit, the Western calendar declares the end of another year, and the observances of many spiritual beliefs come to the fore. Christmas, Hanukkah, Kwanzaa, winter solstice and many other sacred days fall near this time. The diversity of spiritual tradition in contemporary America is reason for celebration in itself, for underneath the near chaos of different beliefs is a common desire for peace. Each of these traditions share an emphasis on connection, thankfulness, reverence and other heights of humanity which transcend boundaries of religious and philosophical belief. In the winter days of remembrance can be found the greatest moments of all-embracing love and generosity, the peak of serenity and hope. Yet the winter holidays can also be the most despairing time for some, either because of personal difficulties or a sense of the commercial hollowing of their chosen spiritual traditions. The holidays can bring forth a sense of loss and emptiness with a potency as great as that of good will.

Above all, whether the days bring highs or lows, the winter is a time that serves us well for reflection before moving forward into a new year. It's an opportunity to step back and see ourselves in relation to spirit, holiday tradition, each other, the land, life itself. And it's only natural in an era in which many express a basic sense of alienation and excessive hurry—of separation from the land and from satisfying spiritual practice—to look for role models in



THE BASIC NATIVE
VIEWS OF TIME AND
SPIRITUALITY ARE
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other cultures and times which appear to have the qualities lacking in the rush of the rapid, technological lifestyle that dominates the late 1990s. This may be a prime reason for the resurgent interest in the ways and beliefs of the Native American cultures displaced or destroyed in the European taming of the continent.

Was there really a better time of harmony then, or is the yearning for it only nostalgia for a nonexistent idyllic time? What were Native people's lives in this region really like, spiritually and practically, in the winters before chain-store Christmas sales—or even the pioneer wars? How do these cultures and beliefs persist and adapt to the modern day? Are there deep lessons, attitudes and beliefs that can be integrated into our mainstream society without great misunderstanding, co-option, or further desecration of the cultures from which they arose?

These are complex questions with answers which stretch far beyond the limits of these pages. In the first place, traditional Native cultures were based on philosophies which approached life and even the shape of time in such radically different ways from modern urban belief systems that the differences are likely irreconcilable. The true adoption of a set of Native beliefs by outsiders is thus near to impossible.

There were—and still are—hundreds of distinct Native American cultures, nationally, with wide differences of lifestyles and beliefs between them. Conflicts between those cultures existed then, and

BY
Eric Alan
with *Karen Carnival*

still do now. Furthermore, there are often taboos on writing down sacred rituals and traditions, and an understandable reluctance to let white folk—even well-meaning ones—further into sacred places of Earth and soul. This makes it difficult for outsiders to do more than catch distant glimpses of those other ways of life. Add to that the effect that the Euro-based culture has had upon modern Native cultures—including the introduction of Christianity and its concurrent winter rituals—and the complexity can begin to be seen.

Some things are clear, however. The basic Native views of time and spirituality—more or less common to most Native cultures, it appears—are fundamentally at odds with mainstream American beliefs. The living journey along the course of time is not a walk down a linear path, in the Native view, but a recurring journey around a cyclical hoop—a view which conflicts with the marking of numbered years and the Euro-based view of “progress,” among other things. Also, the innate presence of spirit in all land and creatures is sensed by Native cultures in a more far-reaching way; the relationship perceived between humanity and the other living elements of the greater surrounding spirit is profoundly different than the Judeo-Christian one.

Dorothy Robbins, coordinator of the Native American Information Service in the Rogue Valley, puts it this way: “The hoop of life has a place on it for every species and it is an aspect of the Great Spirit... In order to stimulate health, we want to balance the Earth—because it is balance that creates health. So we want everything to be healthy; not just the red or white or yellow people. We want every people—every four-legged, every winged creature—to be healthy. And the way that health is accomplished is through respect. This is often misunderstood because of the Judeo-Christian practice of worship, and God. When we honor, say, the spirit of the buffalo, a non-Indian person would say we are worshiping the buffalo. Well, you could call it that; but it’s not exactly an equivalent—you have a language problem. It’s a perceptual distinction; if you’ve studied Buddhism you might understand a little better... You’re partners with the Great Spirit instead of being subjects of the Great Spirit... We do pray to various animals, but we don’t pray to them as gods; it’s more like interspecies communication.” Thus, there are no traditional Native religious holidays or worship cere-

monies parallel to that of Christmas and the worship of God and Jesus Christ.

For the Natives in what is now the State of Jefferson, the winter season was a radically different time from the winters we know today. There was not the luxury of refuge from the weather that we now enjoy; neither did corner supermarkets remove the awareness of connection between environmental conditions and food supply. Winter was a time of survival, in which subsistence living off of stored dried foods replaced the relative luxury of living off of the summer’s superabundance of food on lush unspoiled lands. It was likely a difficult time, surely not idyllic by any stretch—but in that difficulty was a direct connection to the Earth which is now damaged or severed. And in the awareness of that connection was a respect for the greater natural forces that resulted in a different harmony with them; a lifestyle that allowed the lands to flourish indefinitely in the presence of the Native civilizations.

Based on this spirit of connection, Native American people have celebrated many traditions, rituals and spiritual beliefs directly relating to the winter season. George Fence, executive director of the region’s American Indian Cultural Center, explains a bit of the connection between the seasons and Native spiritual practice. “Native celebrations bear division according to the seasons; an aligning of activity in connection with them. Nature-based beliefs lie in the experiential realm. Through ritual, the life of the planet is energized and nourished. Our culture is wrapped in the symbols of native phenomenon—incorporated into our daily walk, seasonal activity, circle of life... Winter solstice is a hibernating time—it’s the annual birth-death-life resurrection... a symbol of transformation, going from the old to the new. We have traditions of extinguishing the fire of the hearth, and relighting a new fire. The traditions of storytelling, acting out of dramas, sharing our stories, are reinforced during winter. It is the recognition of body language, of unspoken gesture, that causes us to be more cognizant of communication.”

Since that communication traditionally has fallen more into the oral rather than the written realm, an outside view into history is murky—but some traditions are evident. Many of the tribes of the North Pacific Coast held winter ceremonials, as it was believed that spirits were closest to the villages at that time, and thus most easily com-



municated with. The ceremonials might involve members from many tribes—tribal and familial affiliations were set aside, and ceremonial names adopted. Among other things, dancing societies performed song and dance re-enactments of ancestral encounters with the spiritual donors of power. These dramatizations utilized face masks and whistles, other musical instruments, and red cedar bark rings worn on heads, necks, wrists and ankles. The potlatch, including feasting and gift-giving, was also practiced then. The combined ceremonies of potlatching and dancing often became an elaborate context for significant rites and efforts, including marriage, dance group initiation, house construction and dedication, the conferring of names and titles, the raising of totem poles, remembrance of the deceased, and the release of ceremonial debts. Locally, the Galice and Applegate Athapascans staged a wealth display dance in the winter, which merged status competition with a thankfulness for the abundance of nature. It might include dancing, singing, storytelling and other events, with participants all dressed

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in their best garments and adorned with face paint, feathers and other finery, including wrapped money strings. Other winter dances in the Southwest Oregon Native cultures included a dream dance, which was held by the Coos people to "bring the dead home;" and a winter round dance. At winter solstice, the Coos people also held a dance to scare children, using masks of dried eel-skins, deer heads, and wildcat heads.

It's currently in fashion for some seekers born outside of the Native cultures—and outside of their times of pre-eminence in North America—to idealize them. But this is a dangerous path, for Native people were always just that: people. And people of all times and cultures share human frailties and failings. There is evidence that warfare between tribes was common. Anthropological studies by the University of Oregon on the Takelma and their Athapascan neighbors indicate that slavery was a part of reality for the Galice and Applegate peoples. Slaves of both sexes were apparently taken in conflicts between peoples of the Applegate, Shasta, Illinois, and Klamath.

Slavery, war—this is hardly evidence of

idyllic harmony. But this is not to say that there isn't great wisdom to be gained from the Native approach to living; on the contrary. Many of the philosophical perspectives may even prove to be essential to understand and live by, to prevent the final destruction of the balance of life.

But even for those modern Native Americans seeking meaning in traditional ways, the picture is complex. The effects of long-term oppression and cultural destruction are an immense permanent scar with persistent effects. This is true spiritually and practically. Beyond just the physical conquest of the Native tribes, the associated spiritual abuse has been severe. Robert Keller, in his book *American Protestantism and U.S. Indian Policy, 1869-82*, summarizes the policy of the time: "The relationship of the federal government to Indian missions and to religious liberty on Indian reservations was largely ignored. Whenever Americans did stop to reflect on that particular problem, they treated it exactly as they did the ethics of property, contract, and conquest—the First Amendment...did not apply to In-

dians."

Even the beginning of belated attempts at redress have been slow and incomplete, as Dorothy Robbins indicates: "Indian people got citizenship in this country in 1924, but we did not get our freedom of religion until 1978." That was only granted after a 1977 visit to the United Nations by Natives led by the Iroquois, and the Longest Walk in 1978, a cross-country march from San Francisco to Washington D.C. that joined representatives of many tribes in a six-month trek to the seat of U.S. government. During that six-month journey was the root of what Robbins refers to as "non-Christian pan-Indianism," an attempt to integrate the traditions of different Native peoples in a modern context where borders of all forms are no longer distinct. On the Longest Walk, she says, "there were spiritual advisors—which was the preferred term to medicine man—from many, many different tribes, tribes of the four directions. They got together and came up with ceremonies that all Indians could do together; that would not conflict with any particular tribe. And then they taught these values, as they

traveled across the country, to the young people on the walk to try and help stabilize the youth."

Even now it is not easy to summarize these ceremonies, for as Robbins states: "Ritual implies that you could write it down and that everybody does it the same way. That doesn't happen in the Indian world... Each individual family in every Indian nation has a lot of latitude about their own particular family ceremonies. Now, this may not be true in the Southwest, where they're much more rigid and more ritualistic, and they also limit their ceremonies to full-bloods." Such rigidity is clearly limiting in the modern context, though. "In these tribes where the traditional spirituality is limited to full-blood, what's going to happen to their half-breed children? They'll be lost, cut off from their tribal wisdom if there's not some kind of pan-Indian wisdom to look into."

George Fence elaborates further on the need for stability and unification, and the difficulty of Native spiritual practice today. "We are a people living in two worlds. There is a desire for symbology, yet pressures of the modern world intrude. Sometimes it takes four or five days to prepare for a ritual; some people cannot do that, because they have jobs, families, responsibilities in the world. The Native tradition is to stay as long as it takes. So sometimes there is conflict from the external world, where only a wafer of a ceremony can take place." Nonetheless he marks the progress in the efforts. "We are in the process of rebuilding a base of spirituality, particularly for urban Indian people displaced from their cultural roots. For example, the Indian powwow expresses the tenacity of Indian culture. Powwows are now happening in the schools and the communities all year long. We have a tremendous amount of cultural capital. Indians have to find their way today for remaining in place despite a lack of support."

It is ironic that a rebuilding of Native culture is happening through powwows (usually weekend gatherings involving people from many tribes coming to dance, sing, gamble and socialize in ways that mix traditional observance with modern preference); for powwows themselves were not traditional, and partially rose from oppression. The phrase itself appears to originate from the Algonquian tribes' phrase *pau wau*, which meant medicine man or spiritual leader, but which was mistaken by Eu-

ropeans to mean the events at which those dances took place. Dorothy Robbins adds another bit of historical perspective: "When Indians were incarcerated on reservations, some of the white people realized that it was very colorful, and that tourists would like to look at Indians dancing in their costumes. So they paid them to do some of their religious dances. But the powwow is secular—so it's a corruption of the dances."

The influence of the new dominant culture adds another factor to the mix, as she notes: "Many Indians have become Christians—historically, they at least needed to pretend to be Christian to survive. Many simply forgot that they were not. Some people celebrate both traditional and Christian observances. For them Jesus is one more spirit to be honored, added as a saint but not replacing other gods." In the more traditional observances within the practice of the sweat lodge, "we honor the positions of the sun with a shared dinner and a pipe ceremony at solstices and equinoxes. We honor the sun and the earth as creators. The sundance is the spirituality of choice for most contemporary urban Indians who are not Christians."

This era is a time when it may be as difficult for Native American traditionalists to practice their beliefs as it is for eager outsiders to understand and adopt them. But it is an increasingly interesting time to develop new, integrated beliefs in the context of a different reality. A reality which involves a complex, challenging time, in a surrounding of constant change that makes some spiritual base (regardless of what it is) as important as it is difficult to maintain.

One potent statement of the global importance of the Native spiritual base is provided by the Haudenosaunee, the Six Nations Iroquois Confederacy, as they say in a modern written message to the Western world entitled *Spiritualism: the Highest Form of Political Consciousness*. In that message, they define their basic beliefs about spirit and warn of dire consequences if some of their basic tenets are not followed—not just by Native people, but by all people. "We are shown that our life exists with the tree life, that our well-being depends on the well-being of the vegetable life, that we are close relatives of the four-legged beings. In our ways, spiritual consciousness is the highest form of consciousness... We believe that all living things are spiritual beings. Spirits can be expressed as energy form manifested in matter—[for

example] grass matter. The spirit of the grass is that unseen force which produces the species of grass, and it is manifest to us in the form of real grass..."

"The original instructions direct that we who walk about on the Earth are to express a great respect, an affection, and a gratitude toward all the spirits which create and support life. We give a greeting and thanksgiving to the many supporters of our own lives—the corn, beans, squash, the winds, the sun. When people cease to respect and express gratitude for these many things, then all life will be destroyed, and human life on this planet will come to an end."

The Haudenosaunee message goes on to detail the historical shifts in the relationship between man and the rest of nature brought about by the domestication of animals, the rise of agriculture, the choice to congregate human life in cities, the rise of Christian monotheism and patriarchy, and the prominence of ever more powerful and dangerous technologies. Their conclusion is succinct. "The technologies and social systems which have destroyed the animal and the plant life are also destroying the Native people. And the process is Western Civilization."

"We know that there are many people in the world who can quickly grasp the intent of our message. But experience has taught us that there are few who are willing to seek out a method for moving toward any real change."

The Haudenosaunee message continues, "The traditional Native peoples hold the key to the reversal of the processes in Western Civilization which hold the promise of unimaginable future suffering and destruction.... If there is to be a future for all beings on this planet, we must begin to seek the avenues of change."

Others will choose different spiritual beliefs through which to seek that change, and some will choose none at all—but if the cross-cultural desire for peace and unity doesn't include respect for these forms of reverence, it will surely never be realized. ■

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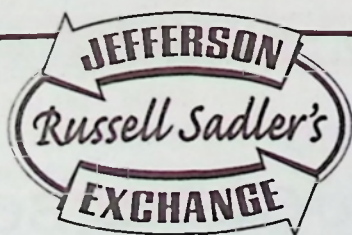


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NATURE NOTES

Frank Lang

Feeding Stations

To feed or not to feed, that is the question that might be raised by those of us who like to attract birds, perhaps more for our entertainment—and in my case, that of the neighborhood cats—than the survival of the local wintertime avifauna. Answers to this question (and many others) may be found in Ehrlich, Dobkin, and Wheye's *The Birder's Handbook* published recently by Simon and Schuster.

Feeding may help small species and weak birds through the winter. In one experiment, the daily fat deposit of chickadees was raised by about 4 percent of their body weight when the birds were given sunflower seeds in place of their normal

diet of conifer seeds and berries. During extremely cold conditions winter residents like juncos and finches may not be able to find enough food during the day to survive the night.

But weak birds might be sick birds, and attracting them as well as healthy individuals may promote the spread of disease. Grain and bread may become moldy with *Aspergillus fumigatus* whose spores can cause a potentially fatal respiratory disease in birds. In fact, that fine mist you see at the penguin house at the zoo is not to keep the penguins cool but to wash *Aspergillus* spores out of the air before the particularly sensitive penguins can inhale them. You might create problems for birds that establish regular foraging patterns, if you don't keep your feeding station regularly stocked. An oversupply of food in some areas might attract undesirable species like starlings and rock doves (a euphemistic name for city pigeons). In the east, there is some evidence that the ranges of some species have expanded northward and some, such as the mourning dove, no longer migrate.

What you feed can cause problems. Beef

suet attracts many species, such as woodpeckers, titmice, chickadees, nuthatches, wrens, to home feeders. Warm weather will soften suet which mats feathers, reducing insulation and waterproofing and cause inflamed or infected follicles and loss of facial feathers. Colored sugar water in feeders designed for nectar-eaters may ferment within a few days while continuing to attract hummingbirds, resulting in

enlarged livers and, one could presume, erratic flight, unless hummers don't drink and fly.

The other problem is pussycats, especially if the feeding station is near the ground. A recent study in England published in *Natural History Magazine* indicates that large numbers of birds and other wildlife succumb to the domestic cat's natural hunting instinct. If the occasional piles of feathers near my feeder are any indication, the same problem holds true here.

So is feeding birds good or bad? Some of both, but to make it more positive than negative do the following: Keep the food fresh, no mold or fermented nectar, don't over-do it by attracting enormous numbers of birds; keep the feeder supplied over the winter; stop using suet when the weather warms up (we don't want any bare faced hairy woodpeckers); and place the feeder in a place where the birds will be safe from cats. And try to remember you are feeding the birds for their benefit and not your own. Right?

Right?

Dr. Frank Lang is a former Professor of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

The 17th Annual JPR Harvest Celebration & Wine Tasting

Over the centuries the art of winemaking has inspired a passionate following — accomplished winemakers combining a farmer's knowledge of the earth with the skill of a craftsman to create top wines. With over a hundred wineries operating in the state, Oregon is now one of the foremost winemaking regions in the country, if not the world.

Southern Oregon wine lovers will have an opportunity to sample over 75 of Oregon's premiere wines at the Seventeenth Annual Harvest Celebration and Wine Tasting which will take place on December 12th in the Rogue River Room of Southern Oregon University's Stevenson Union. The tasting, a benefit for Jefferson Public Radio, will be put on by the JPR Listeners Guild and U.S. Long Distance and will feature the wines of many of the state's most highly-regarded wineries as well as delicacies from some of the region's gourmet eateries.

Oregon wines haven't always commanded equal respect to wines from more famous areas; yet the state's winemaking history is a lengthy one. Grapes were grown by some of the earliest settlers, and by the 1860s, Oregon produced thousands of gallons of wine per year. In the 1880s Peter Britt established the original Valley View Vineyards, and by the turn of the century, the official census counted over 537,000 grape vines of bearing age in the state. Had it not been for Prohibition, Oregon winemaking might have developed into a world-class growing region long before now. The mere threat of Prohibition put a damper on Oregon's wine development in the beginning of the century, though, and its enactment put a halt to legal wine production. Still, according to the government's own figures, grape production nearly doubled in tonnage between 1919 (the year before Prohibition) and 1929 (four years before Prohibition was repealed).




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The conversion of grapes to wine was only forced to go underground, and after Prohibition's repeal in 1933, Oregon wineries again blossomed for most of the rest of the decade.

Winemaking in Oregon attained prominence due to several factors, including a shift in consumer tastes that decreased demand for sweet dessert wines and increased demand for high-quality grapes, and the northward migration of some California winemakers who sought to explore Oregon's potential. These winemakers saw that some of the same climate conditions that make agricultural efforts difficult for many crops — shallow, rocky soil, for example — in fact provide excellent opportunities for grapes, which thrive on struggle and adversity, where water is limited and ripening doesn't occur until the end of the season.

While the majority of Oregon wines are grown in the Willamette Valley, excellent winemaking is also being done in the southern part of the state, especially in the Rogue Valley (considered to include the Illinois and Applegate valleys as well). Many fine wines also come from the Umpqua Valley, and a few from near the Columbia River. The Rogue Valley, with its dryness and warm summers, has proven particularly suited for Cabernet Sauvignon and Merlot, and also produces fine Chardonnay. The Illinois Valley's subclimate, which is cooler and wetter, produces excellent Pinot Noir and Pinot Gris as well — one of the few American regions which can grow fine Pinot Gris (a white wine relative of Pinot Noir).

Most of the wineries within the southern valleys — as well as many wineries from the Willamette — will be participating in this year's tasting. That the noble cultural effort of public radio can be supported by the consumption of some of the region's best wines and gourmet treats is indeed reason to celebrate. Civic contribution should always be so luxurious. 

BY
*Paul Westhelle
and Eric Alan*

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ONLINE

Joe Loutzenhiser

Stocking Stuffers

Traditionally Christmas is the most popular time to purchase a home computer. For many computer manufacturers the holiday season is often make or break, leading to fierce competition and lowered prices. With the popularity of the Internet more people than ever are buying computers for their home to use with the Internet. The benefits are obvious: easy access to virtually unlimited information, inexpensive email exchange with family and friends, and entertainment value to rival television.

If you are planning to purchase a home computer this Christmas, I would like to offer some simple guidelines. Admittedly, these are my personal opinions, but I

have either purchased or advised upon a fair number of computers for family, friends, and myself, and feel that I have contributed to their success as computer users.

The first choice is what kind of computer to buy. For the home user, the choices have become IBM compatible or Macintosh. Although the Macintosh was once an excellent choice, I no longer feel comfortable recommending it. The company is in dire straits and has done little to address the deficiencies in both its business and products. Too many unkept promises, technological dead ends, and a questionable future make purchasing a Macintosh a gamble. If you are a Mac fanatic and don't mind the possibility of owning an orphaned computer, read no further, your mind is already made up. Perhaps in the future, if Apple comes through with its current lot of promises, I will feel good about the Macintosh again, but for now an IBM compatible is the secure choice.

The next decision is from whom to buy. I recommend purchasing through mail order. Dell, Micron, Gateway 2000, IBM and Compaq all offer excellent machines at good

prices with better than average service and reliability. You really can't go wrong with any of them. Electronics stores are okay, but often you have to deal with rapacious sales people and overpriced merchandise. My personal experience with the local computer super stores has generally not been good. Sales people were certainly friendly

and wanted to be helpful, but were obviously better at sales than understanding the technology. The one advantage a local retailer may offer over mail order is the ability to immediately exchange defective merchandise. With mail order you will have to ship back the system, which can be time consuming and costly.

If you do purchase from an electronics super store, stick with the higher quality IBM, Hewlett-Packard, or Compaq models. Brands that may have poor service and reliability and should be avoided are Acer, Packard Bell, Leading Edge, and Tandy. See the July 1997 issue (Vol. 16, No. 31) of PC Magazine for details, or if you have access to the Internet go to www.zdnet.com/pcmag/features/perfectpc/surveyipc/_open.htm. Packard Bell is often viewed by technologically proficient users as a "first time buyers" computer, lacking in value and capability and foisted off on those who don't know better than to avoid them. Don't make this mistake.

For me, the most important components of a computer are those that interface with the user: keyboard, monitor, and mouse. These are the components not to skimp on.

For any extended use of a computer an ergonomic keyboard is essential. I went months with painful carpal tunnel syndrome that cleared up in two weeks once I switched to high quality ergonomic keyboards on all the computers I used. It may cost a little more, but it's definitely worth it since repetitive stress problems can be

“
ALTHOUGH THE MACINTOSH
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RECOMMENDING IT.”

seriously debilitating. Microsoft's Natural Keyboard is my personal choice, although other brands should also be fine.

To avoid eyestrain and the accompanying headaches get a good quality monitor. Often when purchasing a system you have the option to upgrade the monitor. Get the highest-end model you can afford that is at least 15" in size and supports at least a 75Hz refresh rate at 1024 x 768 16bit color resolution. I would also recommend a Trinitron monitor. Trinitron monitors are brighter and have more deeply saturated colors than conventional monitors, although are often more expensive. Ask your salesperson about the Trinitron monitors available with the system you purchase.

Last, and in this case least, is the mouse. In most cases if you purchase from a good mail order outlet a system will come with a Microsoft Mouse, which is just fine for most uses. The more expensive Microsoft Intellimouse comes with a nifty wheel between the mouse buttons that lets you scroll up and down in applications, such as a web browser. Once you get used to it the wheel seems indispensable, but otherwise you won't know what you're missing. I have also enjoyed the use of Logitech mice. I recommend either brand.

If you plan to use your computer primarily for the Internet then a high-speed modem is a necessity. Currently 33.6K bps modems come standard with most mail order computers and are the reasonable minimum. If your Internet Service Provider supports 56K bps modems you may want to spend the extra money for the extra speed. 56K modems come in two different types: X2 and K56flex. Both are fine, but check with your Internet Service Provider to see which types they use then buy the same. This will help avoid any incompatibilities that the bleeding edge of technology often exhibits.

Lastly, if you have a knowledgeable person available to you for questioning, take advantage of their expertise. Most of us don't mind a few questions, and often we vicariously enjoy the excitement felt by those about to buy a computer. ☐

Joseph Loutzenhiser works for Project A, a fully caffeinated software development company, and lives in Ashland with his wife. His interests include programming languages, computer gaming, pseudoscience, basketball, and bird watching.

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LIVING LIGHTLY

Russell Chapman

Living Lightly By Rail

In the August 16th issue of the *Ashland Daily Tidings*, I was encouraged to read that the Central Oregon and Pacific Railroad had invested huge sums of money and effort to rebuild the rail line over the Siskiyou as well as rebuild the trust between themselves and the residents of the Coolest Valley. Freight rail service and its advantages are what this article is all about. All aboard!

In the 1970s, railroads were in a desperate condition, and nationalization was a possibility. In fact, Congress finally agreed to subsidize the Penn Central system to the tune of 3.2 billion dollars to sustain service in the Northeast and Midwest. However, Congress then put the railroads on the track to deregulation, passing laws that sharply reduced the ICC's power to approve rates or track abandonments. The result: between 1980 and 1995 freight traffic increased by 42 percent and freight rates adjusted for inflation have declined 53 percent since 1980. And what happened to the Penn Central? It became Conrail and was sold to private investors in 1987 and is now so attractive an operation that CSX and Norfolk Southern are trying to buy it.

The advantages of freight rail to the environment are many. Railroads are three times more energy efficient than trucks, up to nine times more ton miles per gallon of diesel in some tests. Trucks also create up to ten times more pollution, including hydrocarbons and diesel particulates, per ton-mile than trains. And while trains log hundreds of miles non-stop, trucks stalled in highway traffic emit two and a half times more pollutants than in free-flowing traffic. In addition, a gallon of diesel fuel can move a ton of freight 52 percent farther than a decade ago, thanks to lighter weight cars and fuel efficient locomotives.

The advantages of freight rail to our major highways and interstate system are obvious. Our railroad system is being uti-

lized at only one-quarter of its capacity. Getting the boxcar loads of freight off the roads and onto the rails frees us from having to expend precious transportation dollars on highway expansion and allows that money to go towards the maintenance of what we already have. And remember, railroads pay taxes on and maintain their own infrastructure.

So what can be done here in Oregon? In my research I discovered that the Illinois Department of Transportation has a freight rail program the purpose of which is to "provide capital assistance to communities, railroads, and shippers to preserve and improve rail freight service in Illinois". Wouldn't it be nice to see a similar commitment in our state's transportation policy? What about a requirement that says before money is spent for new highway projects or even lane expansions, that a cost/benefit analysis be done to see if moving freight by rail would achieve a comparable result?

In my business and many others trucks are a necessity for moving large and small loads locally. But in the same way that we are attempting to encourage the use of public transportation, bicycles, and walking as commuting options, we need to utilize the capacity of our railroads to move freight before we spend our fuel tax dollars to accommodate more trucks. Just as every bicyclist and pedestrian can be seen as a car not on the road, every loaded boxcar can be seen as up to two trucks not on the highway. I applaud again the efforts of the Central Oregon and Pacific Railroad to improve its operations in our area and to keeping freight rail service a reality and an option for customers in the JPR listening area and beyond.

Russell Chapman is co-owner of Ashland Sanitary and Recycling, Inc. He serves on the City of Ashland Conservation Commission.

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Radio and the
SOU Program
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ONE WORLD



Susana Baca



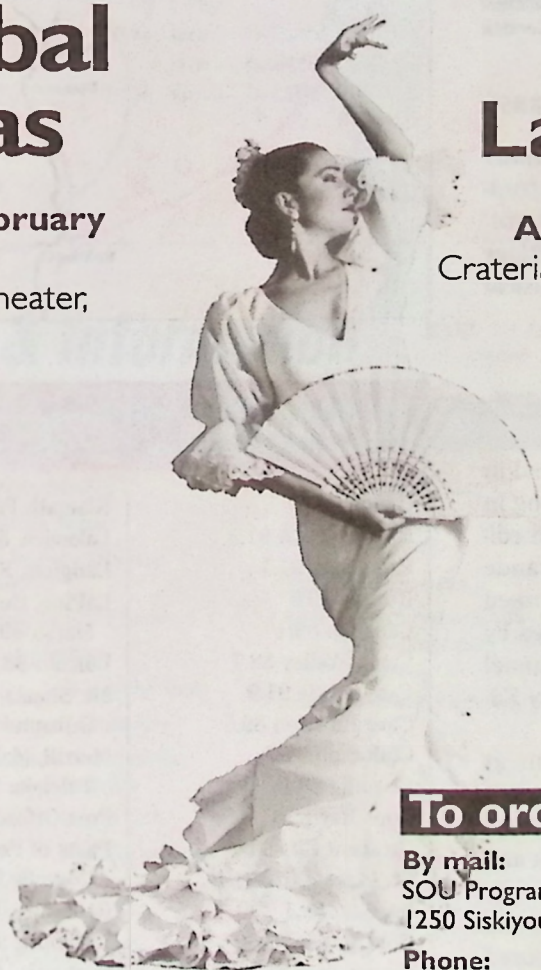
Stella Chiweshe



Tish Hinojosa

Global Divas

Friday, February
27, 8 pm
Craterian Theater,
Medford



La Tania

Saturday,
April 11, 8 pm
Craterian Theater, Medford

Marcel Marceau



Thursday, March 12, 8 pm
Craterian Theater, Medford



Tarika

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SOU Music Recital Hall, Ashland

To order tickets:

By mail:
SOU Program Board, Tickets
1250 Siskiyou Blvd., Ashland, OR 97520

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Cripple Creek Music, Ashland;
SOU Raider Aid; and Craterian Theater
Box Office (Craterian Events ONLY).

Fax: 541-552-6440

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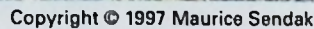
At a Glance

Specials this month

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG

This month, Classics & News celebrates the holidays in music and story. On December 17 at 8pm, we'll join forces with Channel 8 in Medford to simulcast "The Julliard Opera: Humperdick's *Hansel und Gretel*." This timeless classic from the original Englebert Humperdinck will be performed live from Lincoln Center. Join us for an evening of truly angelic music. Also, on December 21, we'll celebrate Chanukah traditions with some of NPR's best storytellers with the heart-warming *Chanukah Lights* at 6pm.

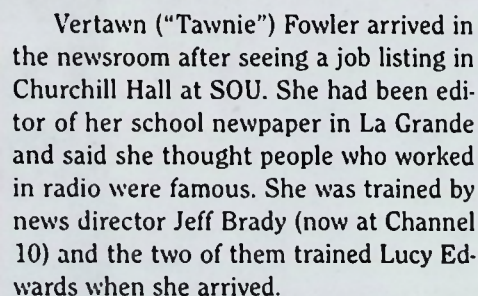


Rhythm & News Service

KSMF/KSBA/KSKF/KNCA/KNSQ

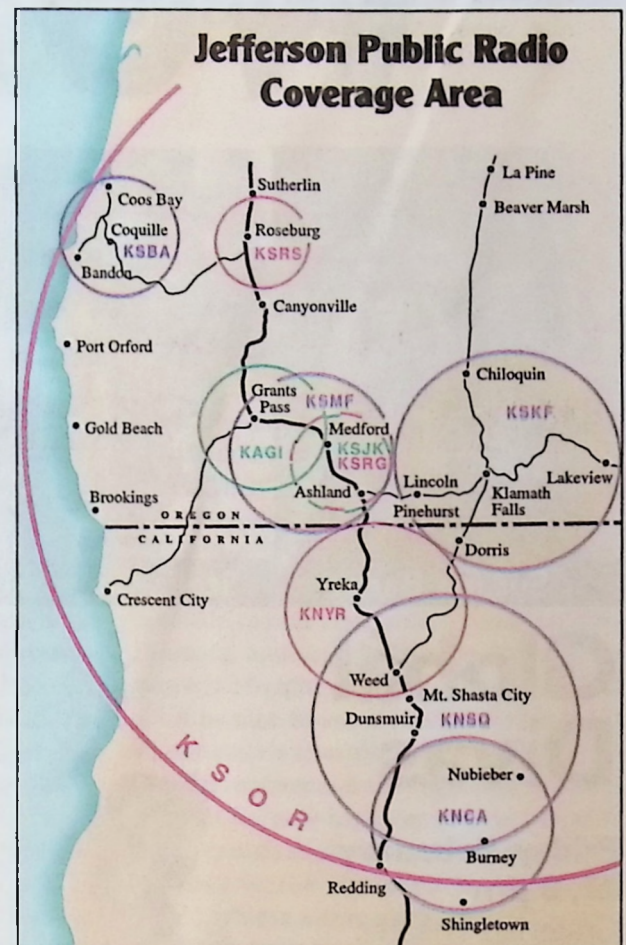
Once again this year, the Rhythm & News Service presents its *Christmas Blues Show*. This always-popular program will feature Christmas blues recordings as well as mirth and merriment from hosts Peter Gaulke of *Confessin' The Blues*, Lars of *The Retro Lounge*, and Tom Pain of *The Saturday Blues Show*. Tune in Saturday, December 20 at 10:00pm for this yuletide musical extravaganza.

Volunteer Profile: Vertawn Fowler



Tawnie is a criminology student at SOU. She likes the atmosphere in the JPR newsroom, "It's a place where I can come and be who I am. It's interesting work and provides a creative outlet."

Tawnie has worked two years in the newsroom and has produced features and news spots, hosted and anchored the program and trains new volunteers. This term she co-anchors the *Jefferson Daily* on Thursdays.



KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver
Callahan 89.1	Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud,
Cave Junction 89.5	Dunsmuir 91.3
Chiloquin 91.7	Merrill, Malin,
Coquille 88.1	Tulelake 91.9
Coos Bay 89.1	Port Orford 90.5
Crescent City 91.7	Parts of Port Orford,
Ft. Jones, Etna 91.1	Coquille 91.9
Gasquet 89.1	Redding 90.9
Gold Beach 91.5	Roseburg 91.9
Grants Pass 88.9	Sutherlin, Glide 89.3
Happy Camp 91.9	Weed 89.5

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator
communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	9:00 Millennium of Music
12:00 News	7:00 State Farm Music Hall	10:30 NPR World of Opera	10:00 St. Paul Sunday
12:06 Siskiyou Music Hall		2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 Indianapolis On-the-Air
		5:00 Common Ground	3:00 Car Talk
		5:30 On With the Show	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 Best of Our Knowledge
			6:00 Selected Shorts
			7:00 State Farm Music Hall

Rhythm & News

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KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	6:00 Weekend Edition	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	10:00 Living on Earth	9:00 Marian McPartland's Piano Jazz	9:00 Marian McPartland's Piano Jazz
3:00 All Things Considered	N. CALIFORNIA STATIONS ONLY:		10:00 Jazz Sunday
5:30 Jefferson Daily	10:30 California Report		2:00 Le Show
6:00 World Café	11:00 Car Talk		3:00 Confessin' the Blues
8:00 Echoes	12:00 West Coast Live		4:00 New Dimensions
10:00 Jazz (Mon-Thurs)	2:00 Afropop Worldwide		5:00 All Things Considered
Jazz Revisited (Fridays)	3:00 World Beat Show		6:00 Folk Show
10:30 Vintage Jazz (Fridays)	5:00 All Things Considered		9:00 Thistle & Shamrock
	6:00 American Rhythm		10:00 Music from the Hearts of Space
	8:00 Grateful Dead Hour		11:00 Possible Musics
	9:00 The Retro Lounge		
	10:00 Blues Show		

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 BBC World Service	4:00 The Connection	6:00 BBC Newshour	6:00 CBC Sunday Morning
7:00 Diane Rehm Show	6:00 Fresh Air (repeat of 3pm broadcast)	7:00 Weekly Edition	9:00 BBC Newshour
8:00 Russell Sadler's Jefferson Exchange	7:00 As It Happens	8:00 Sound Money	10:00 Sound Money
10:00 The Derek McGinty Show	8:00 Russell Sadler's Jefferson Exchange (repeat of 8am broadcast)	9:00 BBC Newshour	11:00 To the Best of Our Knowledge
11:00 Talk of the Nation	10:00 BBC World Service	10:00 Healing Arts	2:00 Sunday Rounds
1:00 Monday: Talk of the Town		10:30 Talk of the Town	4:00 People's Pharmacy
Tuesday: Healing Arts		11:00 Zorba Paster on Your Health	5:00 The Parent's Journal
Wednesday: Journal of the Americas		12:00 Journal of the Americas	6:00 Tech Nation
Thursday: Latino USA		12:30 Second Opinion	7:00 BBC World Service
Friday: Real Computing		1:00 Larry Josephson's Bridges	
1:30 Pacifica News		2:00 To the Best of Our Knowledge	
2:00 The World		5:00 Commonwealth Club	
3:00 Fresh Air with Terry Gross		6:00 New Dimensions	
		7:00 BBC World Service	

Program Producer Directory

NATIONAL PUBLIC RADIO

635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232
1-800-NPR NEWS (tapes & transcripts)

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MONITOR RADIO
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(415) 664-9500

CLASSICS & NEWS SERVICE

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KNYR 91.3 FM
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ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Johnathon Allen.

7:00am-Noon

First Concert

Classical music, with hosts Susan DeRosia and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Michael Rothe and Peter Van De Graaff.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm

NPR World of Opera

2:00-4:00pm

St. Louis Symphony

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Michael Rothe and Peter Van De Graaff.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00-3:00pm

Indianapolis On-the-Air

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-6:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-7:00pm

Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Michael Rothe and Peter Van De Graaff.

FEATURED WORKS

* indicates December birthday

First Concert

- Dec 1 M Handel: Music for the Royal Fireworks
- Dec 2 T Vivaldi: *The Four Seasons*
- Dec 3 W Rachmaninov: 13 Preludes, Op. 32
- Dec 4 T Mozart: Flute and Harp Concerto, K299
- Dec 5 F Martinu*: Symphony No. 2
- Dec 8 M Sibelius*: *Tapiola*
- Dec 9 T Gould*: *Fall River Legend*
- Dec 10 W Franck*: String Quartet
- Dec 11 T Berlioz*: *Harold in Italy*
- Dec 12 F Beethoven: Concerto for Violin and Orchestra in D
- Dec 15 M Beethoven*: String Quartet No. 3, Op. 59
- Dec 16 T Kodaly*: *Dances of Galanta*
- Dec 17 W Beethoven: Symphony No. 3, *Eroica*
- Dec 18 T MacDowell*: *Woodland Sketches*
- Dec 19 F Beethoven: Piano Sonata, Op. 53, *Waldstein*
- Dec 22 M Manfredini: Christmas Concerto
- Dec 23 T Ravel: *Ma Mère L'Oye*
- Dec 24 W Corelli: Concerto Grosso, Op.6, *Christmas*
- Dec 25 T Christmas music
- Dec 26 F Bach: Christmas Cantatas
- Dec 29 M Veracini: Overture No. 2 in F

Siskiyou Music Hall

- Dec 1 M Scriabin: Piano Sonata, No. 5, Op. 53
- Dec 2 T Bantock: *Sappho*
- Dec 3 W Alkan: Grand Sonata for Piano Op. 33
- Dec 4 T Ravel: Piano Trio
- Dec 5 F Prokofiev: Violin Concerto No. 2
- Dec 8 M Sibelius*: *Finlandia*
- Dec 9 T Brahms: Symphony No. 2 Op. 73
- Dec 10 W Haydn: Symphony No. 96
- Dec 11 T Mozart: Symphony No. 36, *Linz*
- Dec 12 F Bruckner: Symphony No. 9
- Dec 15 M Beethoven: Symphony No. 5, Op. 67
- Dec 16 T Kodaly: *Peacock Variations*
- Dec 17 W Sibelius: Violin Concerto in D minor
- Dec 18 T Schumann: Symphony No. 4
- Dec 19 F Ruppe: Christmas Cantata
- Dec 22 M Glazunov: *The Seasons*
- Dec 23 T Tchaikovsky: *The Nutcracker*
- Dec 24 W Handel: *Messiah*
- Dec 25 T Christmas Music
- Dec 26 F Poulenc: *Babar The Elephant*
- Dec 29 M Mozart: Flute Concerto No. 1, K313
- Dec 30 T Tchaikovsky: Symphony No. 1 "Winter Dreams"
- Dec 31 W Bach: *A Musical Offering*

HIGHLIGHTS

The Metropolitan Opera

- Dec 6 *La Clemenza di Tito* by Mozart
Jane Henschel, Carol Vaness, Heidi Grant Murphy, Anne Sofie von Otter, Angelika Kirchschlager, Anthony Rolfe Johnson, John Cheek; James Levine, conductor.
- Dec 13 *Turandot* by Puccini

Sharon Sweet, Ruth Ann Swenson, Richard Margison, Sergei Koptchak; Nello Santi, conductor.

Dec 20 *Il Barbiere di Siviglia* by Rossini
Vesselina Kasarova, Bruce Ford, Dwayne Croft, Paul Plishka, Simone Alaimo; Edoardo Müller, conductor.

Dec 27 *Don Carlo* by Verdi - 9:30am Start Time
Michele Crider, Dolora Zajick, Luis Lima, Thomas Hampson, James Morris, Vladimir Ognovenko; Myung-Whun Chung, conductor

St. Louis Symphony

Dec 6 Colgrass: Schubert Birds; Ravel: Daphnis et Chloe Suite No. 2; Beethoven: Symphony No. 6; Rachmoninoff: *The Birds*; Hans Vonk, conductor.

Dec 13 Haydn: Symphony No. 85; Mozart: *Bella mia fiamma*; Druckman: *Couterpoise*; Mendelssohn: Symphony No. 3. Dawn Upshaw, soprano; Leonard Slatkin, conductor.

Dec 20 Wagner: Prelude to Liebestod from *Tristan und Isolde*; Beethoven: Symphony No. 2; Strauss: *Also Sprach Zarathustra*; Haydn: Symphony No. 67; Christopher Perick, conductor.

Dec 27 Berlioz: *Le Corsaire Overture*; Stravinsky: *Pulcinella Suite*; Beethoven: Symphony No. 9; Faure: *Pavane*; Susan von Reichenbach, soprano; Marietta Simpson, mezzo-soprano; Curtis Rayam, tenor; John Cheek; bass-baritone; Hans Vonk, conductor.

St. Paul Sunday

Dec 7 The Colorado String Quartet - Program TBA

Dec 14 Arnold Steinhardt, violin; Victor Steinhardt, piano. Robert Fuchs: Fantasy Pieces, Op. 74; Janacek: Sonata; Victor Steinhardt: Tango, Sonata *Boogie*

Dec 21 The Baltimore Consort - A holiday program featuring Yuletide vocal and original-instrument music of early Europe and the United States including: Arbeau: Ding Dong Merrily; The Old year Now Away is Fled; Trad: Christmas Day in da Mornin'; William Sandys: Tomorrow Shall Be My Dancing Day; Nikolaus Hermann: *Wir singen dir, Immanuel*; Michael

Praetorius: *Es ist ein 'Ros' entsprungen*; Gastoldi: *In dir ist Freude*; Traditional: *A Christmas Jig*; *The Wren Song*; *The Cherry Tree Carol*; *The Carnal and the Crane*; *Rorate caeli desuper*; *Hey for Christmas!*

A special website will complement this broadcast.

Dec 28 Frederic Chiu, piano. Chopin: Rondo in C minor, Op. 1 and Etudes No. 7, 3, 12, Op. 10; Prokofiev: *Fugitive Visions*, Op. 22 No. 1-10; Prokofiev, trans. Chiu: *Lieutenant Kije Suite*

Indianapolis On-the-Air

Dec 7 Rimsky-Korsakov: Suite from The Tale of Czar Sultan; Haydn: Symphony No. 101, *The Clock*; Brahms: Hungarian Dance No. 3; Raymond Leppard, conductor.

Dec 14 Ravel: *Valses Nobles et Sentimentales*; Musorgsky/Ravel: *Pictures at an Exhibition*; Jiri Belolahvec, conductor.

Dec 21 Liadov: Eight Russian Folk Songs; Sibelius: "Valse Triste" from *Kuolema*; Prokofiev: Piano Concerto No. 2; Garrick Ohlsson, piano; Raymond Leppard, conductor.

Dec 28 Chadwick: Excerpts from *Symphonic Sketches*; Martinu: *The Frescoes of Piero della Francesca*; Smetana: *The Moldau*; Jiri Belolahvec, conductor.

Selected Shorts

Dec 7 *Company* by Roberta Silman, read by Cherry Jones; *Loopy* by Ruth Rendell, read by Isaiah Sheffer

Dec 14 *The H Street Sledding Record* by Ron Carlson, read by Keith Szarabajka; *Raymond's Run* by Toni Cade Bambara, read by Hattie Winston

Dec 21 *Selected Shorts* takes the night off and we'll hear *Chanukah Lights*, stories about past and present Chanukah Traditions.

Dec 28 *New York Day Women* by Edwidge Danticat, read by Laurine Towler; *Janus* by Ann Beattie, read by Fionnula Flanagan; *Heart and Soul* by Molly Giles, read by Joe Spano



Michele Crider performs Elizabeth in The Metropolitan Opera's production of *Don Carlo* December 27 on the Classical & News Service.



URL Directory

BandWorld Magazine

<http://www.jeffnet.org/bandworld>

Best Foot Forward

<http://www.jeffnet.org/bestfoot>

Blue Feather Products

<http://www.blue-feather.com>

Chateaulin

<http://www.jeffnet.org/chateaulin>

Computer Assistance

<http://www.jeffnet.org/computerassistance/compasst>

ESPI

<http://www.jeffnet.org/espi>

Jefferson Public Radio

<http://www.jeffnet.org>

JEFFNET

<http://www.jeffnet.org/jnet.html>

City of Medford

<http://www.ci.medford.or.us>

Rogue Valley Symphony

<http://www.jeffnet.org/rvsymphony>

SpentGrain Bakery Products

<http://www.spentgrain.com>

White Cloud Press

<http://www.jeffnet.org/whitecloud>

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KLAMATH FALLS

KNCA 89.7 FM

BURNEY/REDDING

KNSQ 88.1 FM

MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Johnathon Allen.

9:00-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour, *Ask Dr. Science* at 9:30 am, *As It Was* at 10:30am.

3:00-5:30pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

6:00-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-10:30pm

Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-2:00am

Monday-Thursday: Jazz

10:30pm-2:00am

Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde — a little of everything. Fridays are devoted to vintage jazz. Hosted by Patricia Enzel.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00-2:00am

The Blues Show

Tom Pain with the best in blues.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen — and a visit from "The Puzzle Guy."

TUNE IN



Sundays 10am on Classics & News

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz.

2:00-3:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Ouyang brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Marian McPartland's Piano Jazz

- Dec 7 Muhal Richard Abrams
- Dec 14 Pianist Travis Shook
- Dec 21 Pianist Tommy Flanagan and bassist Keter Betts, from Cleveland's Tri-City JazzFest honoring Ella Fitzgerald
- Dec 28 Jazz pianist and humorist John Eaton

Confessin' the Blues

- Dec 7 Son House's Songs
- Dec 14 Sheila Wilcoxson's Backwater Blues
- Dec 21 From the "A" Stacks
- Dec 28 Going "Up" with the Blues

Thistle & Shamrock

- Dec 7 Celtic Wonders – Live highlights from the North Carolina Museum of Art, featuring Capercaillie
- Dec 14 Festival of Harps – Music featuring the small harps of Brittany, Scotland, Ireland, Wales, and the US, with harper Kim Robertson
- Dec 21 Season's Greetings – A warm blend of Celtic holiday music and heartfelt greetings
- Dec 28 Winterfest – Seasonal music for chilly evenings and frosty mornings with Maddie Prior, Loreena McKennitt, Eileen Ivers and Wolfstone.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

SPICED APRICOT- GLAZED YAMS

(serves 12)

5½ Lbs Yams, peeled and sliced into 1/8-inch thick pieces
 4 Cups Apricot nectar*
 1 Cup Low-sodium chicken broth
 ½ Cup Dried apricots, chopped
 3 Tbsp Unsalted pareve margarine*
 1½ tsp Coarse salt
 ½ tsp Black pepper
 ½ tsp Cinnamon, ground

Preheat oven to 400°. Spray a 13x9x2-inch glass baking dish with vegetable cooking spray and set aside.

Thoroughly combine nectar, broth and margarine in a large pot over high heat. Add apricots, salt, pepper and cinnamon. Add yams and bring to a boil. Cover and cook until yams soften, about 20 minutes. Stir often.

Transfer yams to prepared baking dish. Pour on liquid mixture from pot. Compact the yams by pressing firmly with a spatula or wide wooden spoon. Cover dish with aluminum foil. Bake for 30 minutes.

Uncover dish and bake yams for an additional 50 minutes, until starting to brown on top. Cool for 15 minutes before serving.

* Apricot nectar and pareve margarine can be found in many general supermarkets or in kosher food stores.

Calories 11% (216 cal)
 Protein 6% (3.2 g)
 Carbohydrate 14% (48 g)
 Total Fat 3% (2 g)
 Saturated Fat 2% (0.4 g)
 Calories from: Protein: 6%
 Carbohydrate: 36% Fat: 8%

AMERICAN RHYTHM



Big band, boogie woogie, rhythm & blues,
funky old soul and the roots of rock 'n' roll...

Join host Craig Faulkner Saturday evenings from 6pm-8pm

Rhythm & News Service

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/pr.html). Also use this address for:

- Story ideas for our daily newsmagazine, *The Jefferson Daily* (daily@jeffnet.org)
- Questions about programming volunteer opportunities
- Comments about our programming

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a JPR member or program underwriter
- Questions about making a planned gift to benefit JPR
- Suggestions on ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*
- Questions about fundraising volunteer opportunities
- Editorial ideas for the *Jefferson Monthly*

Administration

e-mail: knoles@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

Russell Sadler's Jefferson Exchange

Political commentator Russell Sadler hosts this live call-in devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

The Derek McGinty Show

Since 1991 McGinty has hosted an award-winning lively call-in program featuring distinguished guests from the worlds of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in returns to JPR. Ray Saurez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Journal of the Americas

A weekly news magazine examining issues affecting the U.S. and Latin America, and regional Latino issues. Produced by JPR's news department.

THURSDAY

Latino USA

A weekly journal of Latino news and culture (in English).

FRIDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service. (Repeats at 5:30pm)

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events,

people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

Russell Sadler's Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

The best of NPR News.

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am

BBC Newshour

10:00am-10:30am

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-12:30pm

Journal of the Americas

Repeat of Wednesday's broadcast.

12:30pm-1:00pm

Second Opinion

1:00pm-2:00pm

Larry Josephson's Bridges

2:00pm-5:00pm

To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

5:00pm-6:00pm

Commonwealth Club

6:00pm-7:00pm

New Dimensions

7:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am

CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-10:00am

BBC Newshour

10:00-11:00am

Sound Money

11:00am-2:00pm

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-4:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

4:00pm-5:00pm

People's Pharmacy

5:00pm-6:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

6:00pm-7:00pm

Tech Nation

7:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.



Future generations will inherit the world we have fashioned. They'll benefit from the institutions we have invested our time and resources to create and be limited by our omissions. Jefferson Public Radio is an institution that strives to contribute to the betterment of our culture by building tolerance for the expression of diverse viewpoints, promoting informed citizen participation toward forming effective government, and encouraging original creation in the arts.

We invite you to become a permanent part of our future. By naming The Jefferson Public Radio Listeners Guild in your will, you can ensure that future generations will have access to the same thought-provoking, inspiring public radio programming that you have come to value. Bequests are conservatively invested with only the interest and/or dividend income they generate used to support Jefferson Public Radio's service in Southern Oregon and Northern California. By managing bequests made to the Guild in this way, your gift truly becomes one that will have lasting impact on our community for decades to come.

To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon University Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like further information on making a bequest please contact us at (541) 552-6301.

PROGRAM UNDERWRITERS

Jefferson Public Radio gratefully recognizes the many businesses and individuals who help make our programming possible through program underwriting. We encourage you to patronize them and let them know that you share their interest in your favorite programs.

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1380 Siskiyou Blvd. - Ashland - 488-1281

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On behalf of Crisis Intervention Services

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857-W-A-R-E

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(916) 926-1678



Waiting for El Nino

As November comes to an end, and as the new millennium draws near, we all find ourselves waiting. In the near term, we are waiting for winter, and specifically for the dreaded El Nino winter, topic of talk shows and task forces, filler of the Internet and friend of the TV weatherman. In the longer term, what we are waiting for is the Apocalypse. . . or not. Our obsession with El Nino is about more than mere weather: it is a first taste of the great question that will haunt our children's lives in the impending century: "What have we done?"

In the simplest physical terms, El Nino is a huge blister of unusually warm water that forms in the tropical Pacific from time to time. It grows to a variable size before it bursts and bleeds its warmth into the normally cold eastern Pacific, spawning a bewilderingly diverse variety of effects. These effects are generally manifested in Latin America around Christmastime, hence the christening of this great gyre of heat, sea, and air "El Nino"—the Christ child.

Among the things we know about El Nino are these. It often produces violent storms in the eastern Pacific, such as those that killed hundreds in Mexico this fall, and that may batter southern California this winter. It spreads drought along the equator, where millions of acres of rainforest went up in smoke in Amazonia and Indonesia this year, creating an ecological and public health disaster. Along the Northwest coast, El Nino's warm waters tend to diminish the upwelling that sustains the productive ocean ecosystem. This brings exotic fish like marlin and mahi-mahi to surprise area fisherman, but is bad news for our seabirds and salmon. El Nino normally occurs every 5 years or so, but the frequency has been increasing. The current event is one of the

strongest on record.

Among the things we don't know about El Nino are these. Why it occurs. Why the frequency is increasing. Whether, or how, global warming affects El Nino. Whether this event will persist long enough to have major effects on the West Coast this winter.

Given these uncertainties, we have little choice but to wait. Homeowners along the coast will anxiously watch the weather radar. Skiers in Ashland will eagerly scan the skies. Fisheries biologists will haul in their plankton nets and keep counts at their fish ladders. In the

end, both the alarmists and the skeptics will be left with plenty to argue about. The fact of the matter is that this El Nino is only one event, and it will be decades before its scientific significance is fully understood. The importance of this El Nino is not in its outcome. It is in the waiting itself.

As we wait for El Nino, the realization dawns that our old, established relationship with the biosphere has come to an end. For many thousands of years, human cultures flowered around the world by adapting to local conditions. Such adaptation is possible only if the environment is predictable; and for millennia it has been. While nature has always provided enough surprises to bedevil the lives of farmers and fishermen, these variants were within bounds. The Kansas wheat farmer knows better than to try to grow grapefruit. The fisherman sailing out of Coos Bay is after salmon, not barracuda. On the whole, changes in the biosphere since the ice ages have been slow enough, or temporary enough, that we could adapt. This comforting world view is no longer realistic.

Global warming, ozone depletion, sea level rise, a world extinction crisis, overpopulation and global starvation, epidemics

of novel diseases: all these are presently the subject of detailed and scientifically plausible scenarios. Some—perhaps most—of these scenarios will prove to be mistaken or wildly exaggerated. Unfortunately, a few of them will prove to be quite correct. At the moment, we cannot confidently tell the one from the other. Awesome technological advances in acquiring data and generating computer models have increased our ability to predict, but not our ability to prove. The world is too complex, and humanity's meddling has been too multifarious. To find out what happens next, we will just have to wait.

This is not a bad thing. For all its negatives, the act of waiting teaches humility, fosters hope, and may offer redemption. As if we were conducting a bedside vigil, let us take this opportunity to reflect on what the patient—planet Earth as we have known her—means to us. Let us resolve to do better, to stop taking her for granted, and to acknowledge how much we depend on her. What this means in practical terms is to stop arguing about how much abuse the earth can tolerate, and to start the serious work of minimizing the abuse we inflict.

A common target of computer models is the year 2020. By that time, certain trends should be undeniable, certain assumptions no longer tenable. In 2020, I'll be 67, and will probably be insufferably nostalgic about the forests, rivers, wildlife, and wild people I loved back in the 20th century. My son will be 34; my daughter will be 30. Their whole lives will be lived in the shadow of global unpredictability, and there is nothing I can do to change that. And yet I still have hope; hope that the vigil that opens the 21st century will become a time for my generation to atone; for my children's generation to forgive and to take responsibility. Together, as we wait for the unknown and inevitable, may we find in our hearts a way to return humanity to a right relationship with the Earth.

Have a happy new year.



Pepper Trail's commentaries can regularly be heard on the *Jefferson Daily*, the newsmagazine of Jefferson Public Radio.

ROGUE VALLEY

Theater

◆ Oregon Cabaret Theater presents *A Tuna Christmas* through December 31 at 8pm and Sunday Brunch matinees at 1pm. This show is the sequel to the off-Broadway hit *Greater Tuna*. You'll meet old friends like Petey Fisk, Vera Carp, Bertha Bumiller and her twins, and new ones too. Two dozen characters are all played by two busy actors, as they pay a holiday visit to the little town of Tuna, Texas. Call for reservations and information. (541)488-2902

Music

◆ Jefferson Public Radio and the Southern Oregon University Program Board continue *Vox POP: the Contemporary Singer/Songwriter Concerts* as they present Willy Porter/Peter Mulvey on Saturday, December 6 at 8pm in the SOU Music Recital Hall. Tickets are \$19/\$12 available at Cripple Creek Music, Ashland, and SOU Raider Aid. Online: www.jeffnet.org/performance. For more information call. (541)552-6461

◆ Craterian Performances continues its inaugural season with Joanie Bartel's Christmas Concert. The Queen of Kids' Music comes to Medford, featuring one of the most popular and award winning children's performers. Joanie joins forces with the Rogue Valley Children's Chorus for a songfest for young and old. The two performances will be presented on Saturday, December 6 at 2pm and 7pm at the Craterian Ginger Rogers Theater in Medford. (541)779-3000

◆ John Nilsen's Christmas Concert will take place at the Craterian Ginger Rogers Theater on Friday, December 12 at 8pm. Nilsen's sound, a blend of classical, jazz, and folk influences, has garnered widespread national attention. Tickets are \$16/\$13/\$10 and are available at the box office or by phone. (541)779-3000

◆ *A Musical Joke* by Mozart will top the festivities at the Rogue Valley Symphony's annual Holiday Candlelight Concerts this month. The holiday program will also feature antiphonal music by a double brass choir, a children's chorus singing Christmas carols, and Bach's beautiful Triple Concerto for violin. Concerts will be played by romantic candlelight, as in days of old, and luminarias will lead the way to festive receptions afterwards. Dates and times: December 12 at 8pm at Newman United Methodist Church in Grants Pass; December 13 at 8pm at First Baptist Church in Ashland; December 19 at 8pm at Sacred Heart Catholic Church in Medford; and December 20 at 8pm at Sacred Heart Catholic Church in Medford. Reserve tickets by phone. (541)770-6012

◆ The Rogue Valley Chorale will begin its 1997-98 season with the presentation of Handel's

Messiah, accompanied by a Chamber Orchestra. The chorus will also present a Christmas Cantata by Cooper and Cassey, a premiere performance in this area. Sunday December 13 at 8pm, and Sunday December 14 at 3pm. Tickets \$14, \$12, and \$10. Craterian Ginger Rogers Theatre, 23 S. Central Ave., Medford. (541)779-3000

◆ Southern Oregon Repertory Singers, led by Dr. Paul French, Director, present *An A Cappella Christmas* on Friday, December 19 at 8pm at St. Mark's Episcopal Church in Medford. A second performance will be held on Sunday, December 21 at 4pm at SOU Music Recital Hall in Ashland. From the sweeping romance of Rachmaninoff to the lively rhythms of a African carol, this program offers a wide variety of the finest literature from the Renaissance through the 20th century. Featured composers include Howles, Rachmaninoff, Vaughan Williams, di Lasso, and Dutch composer Jetse Bremer. Tickets \$10/\$9/\$6 available at Treehouse Books in Ashland, and at the door. St. Mark's Episcopal Church, 5th and Oakdale, Medford. (541)488-2307

◆ Advent Service of Lessons and Carols will be presented by the St. Mark's Children's, Youth, and Chancel Choirs, directed by Dr. Margaret R. Evans on Sunday, December 21 at 4pm at St. Mark's Episcopal Church in Medford. Admission is free for this service of readings, hymns, carols, and anthems for Advent. (541)773-3111

◆ Classical guitarist Richard Blankenship will present a solo concert featuring the works of diverse composers, including John Dowland, Isaac Albeniz, Joaquin Turina and Johann Sebastian Bach, in Carpenter Hall in Ashland on Friday, December 5 at 8pm. Tickets are \$10, available at Cripple Creek Music and Paper Moon Coffeehouse in Ashland. (541)482-0703

Exhibits

◆ The Schneider Museum of Art presents *Trashformations: Recycled Materials in Contemporary American Art and Design* through December 13. Organized by guest curator Lloyd Herman for the Whatcom Museum of History and Art in Bellingham, Washington, the exhibit has been assembled to demonstrate the creative evolution of recycled materials and found objects in American art and design. Museum hours are Tuesday-Saturday 11am-5pm and Every First Friday 5-7pm. Located in Ashland. (541)552-6245

◆ The Wiseman Gallery on the campus of Rogue Community College in Grants Pass presents the work of Hilary Eddy through December 13. Eddy manipulates shapes to produce an abstract essence of reality in works of oil on canvas. First Friday Art Night Reception from 6-9pm on December 5. Call for information. (541)471-3500 ext 224

◆ The FireHouse Gallery at the corner of 4th and H Streets in Grants Pass presents *Variations of*

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

December 15 is the deadline for the February issue.

For more information about arts events, listen to JPR's Calendar of the Arts

the Print with artists Brookes Byrd, Bev Beck Gleuckert, Diana Painter, Seiko Tachibana. Mono-type collagraph, woodcut and etching are among the printmaking processes included in the varied work through December 13. First Friday Art Night Reception from 6-9pm on December 5. Call for information.(541)471-3525 ext 224

◆ Appropriated Images, Renovated Screens by artists George and Peg Duggar opens Monday December 1 at the Unitarian Universalist Gallery, located at 87 Fourth Street, Ashland. Gallery hours are Mon-Fri 9-Noon, and Sunday following service from Noon to 1pm. The exhibit will run through December. The artists will be present Friday, December 5 from 3-6pm.(541)482-0930

◆ Valley Art Gallery presents its Holiday Show December through January 3. The gallery features work in all media by Southern Oregon Society of Artists. The public is invited to a reception on Saturday, December 6 at 323 _ East Main (behind Medford Interiors), Medford.(541)770-3190

Other Events

◆ The Gaelic League and JPR present A Celtic Christmas featuring Native Irish Storyteller, Tomaseen Foley with Irish dancers from the Delia Smith School of Dancing in San Francisco, famed Bay Area Irish fiddler Deby Benton Grosjean, renowned Celtic guitarist William Coulter, and accomplished Rogue Valley composer, arranger and performer of early music Sue Carney. Craterian Ginger Rogers Theater on December 22 at 3pm and at 8pm. Call for more information. (541)779-3000

◆ Rogue Gallery and Art Center presents The 9th Annual Holiday Trees Festival opening with the traditional Gala on Wednesday, December 3 from 6-8pm. Trees will be hosted by the designers between 11am-4pm on Thursday, December 4 and Friday, December 5. On Saturday, December 6 trees may be viewed from 11am until 3pm. The thematic, hand-decorated trees are sold by the foot (\$45 per foot). Each tree is planned and designed for its specific display location, delivered, and set up at each site by volunteers. For further information call the gallery. (541)772-8118

◆ The Christmas Gift Crafts Fair manifests itself for the 15th time on December 13 and 14 in the Shakespeare Festival's Great Hall in Ashland. It's a festive home-grown community event with handmade crafts and artwork of the highest quality, live entertainment by local musicians, and a Peace House benefit booth. Hours are 10am to 7pm on Saturday and 10am to 5pm on Sunday. Location is Main Street near Pioneer in downtown Ashland.(541)482-3305

KLAMATH FALLS

Theater

◆ Ross Ragland Theater Performing Arts Center presents *Damn Yankees* on Wednesday, December 3 at 7:30pm. The musical comedy classic follows middle-aged Joe Boyd as he makes a pact with the devil to become a 23 year old star athlete and lead his beloved Washington Senators to victory over the unbeatable Yankees. Call for ticket information.(541)884-LIVE

◆ Ross Ragland Theater Performing Arts Center presents *Little Red Riding Hood* on Thursday, December 4 at 5:30pm. Theatreworks new musical is based on the popular fairy tale with a novel retelling, and features some new and delightful characters. Call for ticket information.(541)884-LIVE

◆ The Linkville Playhouse presents *A Tuna Christmas*, Fridays and Saturdays through December 13 at 8pm. In this hilarious sequel to *Greater Tuna*, it's Christmas in the third smallest town in Texas. Call for reservations.(541)884-6782

Music

◆ Ross Ragland Theater Performing Arts Center presents The Rag Tags and Rag Tag-A-Long Children's Choirs on Monday, December 8 at 7pm. Enjoy the energy and exuberance of the young voices of the choir members as they celebrate the holiday season. The program will include dancing, dialogue, solos and songs featuring the children of the Klamath Basin. Call for ticket information.(541)884-LIVE

Other Events

◆ The Gaelic League and JPR present A Celtic Christmas featuring Native Irish Storyteller, Tomaseen Foley with Irish dancers from the Delia Smith School of Dancing in San Francisco, famed Bay Area Irish fiddler Deby Benton Grosjean, renowned Celtic guitarist William Coulter, and accomplished Rogue Valley composer, arranger and performer of early music Sue Carney. December 20 at 8pm at the Mills Auditorium. (541)482-9851

ROSEBURG

Music

◆ Handel's *Messiah* and The 48th Annual Winter Concert will be presented by the Roseburg Concert Chorale, Directed by Michael Wing on December 7 at 3pm at Jacoby Auditorium. Tickets are \$6 and are available at Ricketts Music, Food World, Harvard Avenue Drug, Cellar 100, Ray's Food Place (Myrtle Creek), and Whipple Fine Arts, Umpqua Community College, or at the door.

Exhibits

◆ The Douglas County Museum explores fly fishing in a continuing exhibition, *Come Wade the River: The Nature of Northwest Fly Fishing*, running through December 28. Artifacts and photographs examine the natural resources—fish, rivers and forests—as they were and are. The arts of several Northwest craftsmen are also featured. The exhibition was curated by noted fly fisher and author Steve Raymond and organized by the Whatcom Museum of History and Art in Bellingham, Washington. The museum is located at 123 Museum Drive in Roseburg.(541)957-7007

OREGON COAST

Theater

◆ Portland playwright Charles Deemer will speak at the opening of the Dolphin Players' holiday production of his award-winning play, *Christmas at the Juniper Tavern*. Set in Central Oregon, this thoughtful story revolves around an unusual meeting of several small town locals with the guru of a nearby Hindu cult. Deemer describes the show not as a satire but simply a spiritual comedy about how Western and Eastern philosophies can pass in the night. December 19, 20, 21, 26, 27, 28 and Jan. 2, 3. in The Drama Lab, bottom of 10th Street alley behind Marshfield High School. 8 p.m. curtain, Sunday matinees at 2 p.m. (541) 267-1967.

◆ Little Theatre on the Bay in North Bend in its 50th Season presents *Country Christmas*, directed by Marty Crouse on December 5, 6, and 7 at 8pm. Down home fun takes on the yuletide glow with Opry favorites. Tickets are \$10/\$8/\$7/\$6. Call The Box Office for ticket information.(541)269-2720 or 1(800)676-7563

Exhibits

◆ Coos Art Museum presents paintings, prints and photographs by Northwest artists through December. Located at 235 Anderson in Coos Bay. Call for time and information on current exhibits.(541)267-3901

◆ 6th Annual McMichael and Mostert Studio Tour and Walk About will be presented on December 6 and 7 on Mallard Lane in North Bend.(541)756-2927

Other Events

◆ Third Annual ZONTA Christmas Arts and Crafts Fair will be presented on December 6 at North Bend Community Center from 8:30am until 4pm.(541)756-7520

Fresh Air

Terry Gross provides a lively look at entertainment and the arts, combined with in-depth personality interviews, to make you feel like you're in the middle of the arts scene.



Weekdays at 3pm & 6pm on
News & Information

THE PARENT'S JOURNAL

with Bobbi Conner

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The Parent's Journal with Bobbi Conner features interviews with nationally-prominent pediatricians, authors, educators, psychologists, and others who care for and about children.

The program draws on the collective wisdom of both child development experts and parents in exploring the difficulties and joys of raising our children.

Sundays at 5:00pm

News & Information



RECORDINGS

Santa Jefferson

Each year at JPR we're exposed to an overwhelming amount of music. This year alone, over 3,000 CDs have arrived at the station. It's become traditional in December for the JPR music hosts to reflect upon the recordings they found in that mountain of music which particularly inspired them. Here are this year's answers (with hosts listed in reverse alphabetical order):

Eric Teel

Siskiyou Music Hall Host



Each year, there are literally dozens of CDs which have a profoundly positive impact on me, and I could certainly ramble on for hours on the value of the most recent reissue of Miles Davis material from the 1950s, but with this limited amount of space, I'll narrow my year-end accolades to five recordings. In the classical world, the Saint Clement's Choir provided a beautiful look at some of the music of Tomás Luis de Victoria, a contemporary of Palestrina (Dorian Discovery 80146). From about 100 years later, "La Gamme," or "The Scale" by Marin Marais (Harmonia Mundi 2901105) is the focus of a CD by London Baroque. It's a fascinating and ingenious extended work by an aged master—a little known gem of the French Baroque. My third pick is a contemporary work by Patrick Cassidy called *Famine Remembrance* (Windham Hill 11240-2). It's a unique blend of traditional Celtic tunes and symphonic coloring that looks back at Ireland's potato fungus disaster of 1845.

Outside the classical world, Charlie Hunter's *Natty Dread* CD (BlueNote) is constantly spinning in my car. His ability to play both bass and accompaniment lines simultaneously on his custom made 8-string guitar nearly outshines his fresh and exciting approach to Bob Marley's music. Finally, my hat goes off to Roy Hargrove, whose CD *Habana* (Verve) has shocked many critics ready to write him off as another mediocre post-hard-bop trumpet prodigy. This Latin-influenced disc shows Hargrove moving off in an entirely different musical direction.

Frances Oyung

Folk Show Host



It's hard to come up with recordings to recommend to listeners because we all have such different preferences (which may be why we're public radio listeners). I'd rather tell you to continue to go out and keep discovering new music, talk to other music lovers, turn over some rocks and logs, listen to the radio, take a chance to see and support live music in your region. Don't forget to look at the past as well as the present. If you insist though, here are some recordings which I have enjoyed this year:

Peter Keane, *Walkin' Around* — a guitar picker, songwriter with folk, blues, and an old-time country sound.

Patti Griffin, *Living with Ghosts* — one woman's voice and guitar with some nice contemporary songwriting.

Bad Livers, *Hogs on the Highway* — old-timey and bluegrass sound, these are the guys I'd like to have jamming on my porch.

John Hartford, *Aereoplane* - rereleased this year, a playful recording with exceptional acoustic musicians, it has been one of my favorites through the years.

Oleg Fesov, *Lalaiki Pamir* - for some reason, I like Tajikistani pop better than American pop, maybe it is those tablas and Mid-east/Balkan rhythms.

Cesaria Evora, a vocalist from Cape Verde, makes music which fits into no genre, both global and timeless. On her self-titled CD and *Cabo Verde*, she draws from native African and island music, as well as western musical traditions.

Kelly Minnis

Assistant Music Director
Jazz Sunday Host



Best Jazz Releases of 1997:

1. Javon Jackson - *A Look Within* (Blue Note)
2. Mc Bride Payton Whitfield - *Finger-painting: The Music of Herbie Hancock* (Verve)
3. Kenny Garrett - *Songbook* (Warner Bros.)
4. Charile Hunter Quartet - *Natty Dread* (Blue Note)
5. Courtney Pine - *Underground* (An-tilles/Verve)
6. Pat Metheny & Charlie Haden - *Beyond the Missouri Sky* (Verve)
7. Fareed Haque - *Deja Vu* (Blue Note)
8. Bheki Mseleku - *Beauty of Sunrise* (Warner Bros.)
9. Jacky Terrasson & Cassandra Wilson - *Rendezvous* (Blue Note)
10. B Sharp Jazz Quartet - *Tha Go 'Round* (MAMA)

Best Reissues

1. The early '70s Miles Davis releases: *At Fillmore*, *Black Beauty*, *Live Evil*, *In Concert*, *Dark Magus*, & *Get Up With It*

Keri Green

Folk Show Host Emeritus



This year, I recommend taking a musical journey to Scandinavia where you will be stunned to discover what awaits you. Think again if you are inclined to decline based on prior experience of standard accordians and hardangar fiddles. The contemporary folk from this region will eject you from your easy chair and hold you spellbound, unable to dance a polka if even there were one offered.

Northside Records from Minnesota is taking a lead in Stateside distribution. You'll find everything from the mild to the outrageous represented. With a more mild offering, it's Vasen. Their new album *Whirled* demonstrates classical prowess on original compositions, clearly referencing traditional Swedish folk. The band has added drums and percussion, giving the instrumentals a punctuated beat not in evidence on previous albums. Hoven Droven, whose name is the Swedish equivalent of "helter skelter," moves toward the outrageous with *Groove*.

This group's approach is to take original material and rock it hard, which they do. Both of these albums are extremely satisfying in their interpretations, quality musicianship, and stripped down production.

Finnish accordionist and composer Maria Kalaniemi demonstrates why she is one of the best in the world with her new and long-awaited album, *Iho* (Rykodisc). Maria's compositions and exquisite playing are transport material—she and her stellar bandmembers will take you places you never thought you'd go with an accordion.

John Baxter

Program Director Emeritus



For some reason this year I stumbled across a surprising amount of music possessed by an elemental, electric urgency that seems to spring from ancient sources. Two such CDs come from Sweden, where a whole new movement is growing from Scandinavia's folk traditions. *God's Musicians* (Omnium OMM2014D), by the group Garmarna, invokes all the grandeur and menace of the great sagas, and the group's vocalist Emma Hardelin is superstar material. Also from Sweden comes Hedningarna in a shower of sparks with their third release of howling, electrified Swedish folk music, *Hippjokk* (Northside NSD 6003).

From a warmer climate, American jazz saxophonist Steve Coleman and his young band (including John Coltrane's son, Ravi) travelled to Cuba for a groundbreaking collaboration with the folk drum group AfroCuba de Matanzas on *The Sign and the Seal* (RCA 74321-40727-2), which I think may be one of the most original and important jazz releases of the last decade.

And from Spain comes my favorite discovery of the year, the now defunct Basque punk band Negu Gorriak and their CD *Idea Zabaldu* (Grita! 60008-2), gritty and committed music that makes American rock music sound tepid and whiny.

Finally, to soothe the spirit, there's the box set of the complete Debussy piano recordings by Walter Gieseking (EMI 7243 5 65855), who was probably the greatest Debussy interpreter, ever. Sweet, complex, perfect. The sound is monophonic, but who cares?

Johnathon Allen

Substitute Open Air/Jazz Host

1997 was such a great year for music that listing my favorite recordings threatens to be a monumentally difficult task, especially if I'm reduced to using the convention of a "top 10 list." I've always hated such devices because they force you to make qualitative judgments about subjective artistic experiences. So let's not go there. Imagine instead the following scenario.

I'm driving home for Christmas on a beautiful but treacherous mountain pass when a killer avalanche sweeps the car from the road. Rescue crews work all day to dig me out from under a mountain of debris. They push a PVC pipe down to the car so that I won't suffocate and tell me that it could be days. If the only music I had on board were the 5 C.D.s in my dashboard C.D. player and they just *happened* to all be from the last year I would want: Zap Mama's *Seven*; Gerald Wiggins' *Subjazz Proxy*; either one of these two Blue Note Cover Series recordings: Fareed Haque's version of the Crosby, Stills, Nash, and Young landmark recording *Deja Vu*, or The Charlie Hunter Quartet's take on *Natty Dread*; I'd probably also want some dance music down there, and *Regatta Mondatta*—a reggae tribute to the Police—would foot that bill nicely; and finally, if I didn't have one of those fancy 5 disk changers (and I don't) I would take the most recently produced evidence that Bobby McFerrin is a musical genius—*Circlesongs*—as my sole sustenance and hope like hell that Fiona Apple was in the glove box.

Eric Alan

Music Director/
Open Air Host



I too resist "best of" lists, even as I attempt to comply with tradition by compiling one. Favorite music always depends on mood and situation, anyway. In wading through the ever-increasing tide of CDs, though, a few trends have been evident to me: for example, much more of interest is going on in the singer/songwriter arena than jazz, which is beset by a flood of people redoing safe standards in unoriginal ways. Want interesting jazz? See other folks' lists above—I agree almost note for note. Just add

CONTINUED ON PAGE 35

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FROM NATIONAL PUBLIC RADIO



COMPACT DISCOVERIES

Fred Flaxman

Music for Hanukkah?

Call me Scrooge if you want, but at about this time every year I become sick and tired of hearing "Deck the Halls," "Jingle Bells," "Silent Night" and the Hallelujah chorus from Handel's "Messiah" everywhere I go! Elevators, stores and radio stations inundate everyone with one Christmas tune after another. When you phone a business and they put you on hold, chances are they'll play "Rudolf the Red Nose Reindeer" for you, whether you like it or not. Even public radio stations trot out every piece of classical music they can find in their libraries which has the word "Christmas" in its title.

Meanwhile eight days of Hanukkah come and go and the public at large hardly ever hears a single tune associated with the Jewish holiday. Why?

Two major reasons, I suppose. First, and most obviously, the majority of people in our country claim to be Christian. And Christmas has become so pervasive and commercial, it is now an unofficial national holiday, not at all limited to Christians the way Hanukkah is of interest almost uniquely to Jews. Secondly, a great deal of music has been written specifically for Christmas, while finding music about Hanukkah is much more difficult. Irving Berlin, for example, didn't write "I'm Dreaming of a White Hanukkah," even though he was Jewish.

What can be done about this situation? Two things, I suppose. First, you can buy recordings of Jewish music and listen to them whenever you want. Second, you can call radio stations and encourage them to program some music for Hanukkah this month.

But what is Jewish music? That's a good question. Glad you asked. If we define it as music by Jewish composers, then anything by Leonard Bernstein, Gustav Mahler, Dar-

ius Milhaud, Morton Gould, Kurt Weil, George Gershwin, Ernest Bloch, Max Bruch, Maks Goldins or Charles Alkan would qualify. That would make Bernstein's "Mass" Jewish music—a strange concept.

Perhaps Jewish music is music written on Jewish themes. You have, for example,

Bernstein's Third Symphony (the "Kaddish") (DGG 445245-2 with the composer conducting); Bloch's "Baal Shem Suite for Violin & Piano" (Orion 7813-2), his famous "Schelomo: Hebraic Rhapsody for Cello & Orchestra" (Mercury 432 718-2), his

"From Jewish Life" for cello and piano (Centaur CRC 2140), or his "Trois poèmes juifs" (Three Jewish Poems) (Vanguard OCV 4046); Bruch's "Kol Kidrei for Cello & Piano, Op. 47" (DGG 125383); and Goldins' "Eighteen Jewish Folk Songs for Soprano, Violin and Piano" (Campion RRCD 1340).

Under that definition, you don't have to be Jewish to write Jewish music. Witness Sergei Prokofiev's "Overture on Hebrew Themes for String Quartet, Clarinet & Piano, Op. 34" (Sony MLK 69249); Maurice Ravel's "Chanson hébraïque" (Hebrew Song), sung exquisitely by Cecilia Bartoli on a recent London release (452 667-2); and Dmitri Shostakovich's "Symphony No. 13 in B-flat Minor, Op. 113 (Babi Yar)" (Naxos 8.550630) and "From Jewish Folk Poetry" (Chandos 8800).

Evidently London Records has no trouble deciding what Jewish music is. They put together more than an hour of it for a recording called "L'Chaim (To Life): The Ultimate Jewish Music Collection." It features the London Festival Orchestra and Chorus conducted by Stanley Black. This CD includes the main theme to "Exodus," "Hava Nagila," "Tradition," "Sunrise, Sunset" and "To Life" from "Fiddler on the Roof," "Tzena, Tzena, Tzena," "Second Avenue Serenade," "Raisins and Almonds," "And

the Angels Sing;" "My Yiddishe Momme;" "Joseph! Joseph!;" "Eili Eili;" "Kol Nidre;" and a "Finale" (London 448 879-2). The arrangements are a bit bombastic for my taste – too much to take at one sitting. Like many of the recordings mentioned here, "L'Chaim" would work well on a classical radio station if only one composition from the CD were programmed at a time. This would be more difficult if you had to do your own programming at home.

The choice of music for Hanukkah can be extended exponentially by including Jewish performers in the mix. That list would include Heifetz, Artur Rubinstein, Isaac Stern, Michael Tilson Thomas, Georg Solti and so many of the world's top musicians, past and present, that it would be impossible to list them all here! The selection is considerably narrower if you confine it to Jewish musicians performing Jewish music. But, even there, I have one of my strongest recommendations: Itzhak Perlman as the violin soloist in "Live in the Fiddler's House," a program of exciting klezmer music on Angel (CDC 72435-56209-2). This recording has more variety than most of these collections since it includes Brave Old World, Andy Statman, The Klezmatics, and the Klezmer Conservatory Band in addition to Perlman.

Another CD which features a Jewish performer playing Jewish music is harpist Rachel Van Voorhees' recording of "Jewish Favorites" (Centaur CRC 2317). This CD should be very useful to any classical music radio station trying to incorporate appropriate music for Jewish holidays into their schedule. The harp gives every piece a classical feeling, and they are all short. Furthermore, the program notes clearly indicate which pieces are for Hanukkah, Yom Kippur, Sukkot and Passover. There is also a section of "Songs of the Sabbath." In addition there are songs of love, songs of struggle and songs of hope: 35 selections in all – everything from "Havah Nagilah," "My Little Dreydl" and "Hatikvah" to "Sunrise, Sunset" from "Fiddler on the Roof."

Of course the harp is a better instrument for slow, lyrical pieces than it is for an Israeli hora, so not all of these pieces succeed equally well in these transcriptions, and I don't think anyone would want to listen to the entire CD at once. But judicious broadcast use of these Jewish pieces would work quite well and would interest a much wider audience than just the ethnic group to which they owe their origin.

But Hanukkah lasts eight days. Surely

it's appropriate to fill some of that time with 100% kosher Jewish folk songs. My favorite CDs include Netania Davrath singing "Russian, Israeli & Yiddish Folk Songs" on a double-CD Vanguard set (OVC 8058/9); and Moshe Leiser singing "Yankele: Chansons Yiddish," a collection of 16 songs with voice, guitar, violinist and accordionist (OPUS 111 OPS 30-107).

Finally, if you want to make a smooth transition between the Jewish and Christian holidays this year, select the music of Felix Mendelssohn. He was born into a Jewish family that converted to Christianity. He

wrote a lot of catchy tunes, all of which I find a lot more agreeable to listen to at this time of the year than "I Saw Mama Kissing Santa Claus." □

Fred Flaxman (fflaxman@jeffnet.org) is the co-owner of Story Books, Publishers, whose first book, "The Timeless Tales of Reginald Bretnor," is out just in time for Hanukkah – and, oh yes, Christmas. Bretnor, as it happens, was half Jewish, half Christian. For a list of additional CDs of Jewish music, visit Fred's web site: <http://www.jeffnet.org/fflaxman>.

ARTSCENE *From p. 29*

◆ Little Christmas Show and Tea will be presented on December 10 in North Bend from noon until 3pm.(541)267-4733

◆ Winter Whale Watch Week December 27 through January 2. Enjoy watching the whales during their migration. Call for more information. Lincoln City Visitor and Convention Bureau.(541)994-8378 or 1(800)452-2151

◆ 11th Annual Holiday Lights and Open House at Shore Acres December through January 1 at Shore Acres State Park in Charleston.(541)756-5401

NORTHERN CALIFORNIA

Music

◆ Shasta College Center for Arts, Culture and Society presents Fine and Performing Arts Events: Student Bands Concert (Day Groups) on December 3 at 7:30pm; Shasta Chorale and Symphony Concert on December 6 at 7:30pm and December 7 at 3:15pm; Concert Choir and Jazz Choir Concert on December 10 at 7:30pm. All performances are held in Shasta College Theatre. Call for ticket information.(916)225-4761

◆ Singer/Songwriter Cheryl Wheeler will be presented by Del Norte Association for Cultural Awareness on Monday, December 8 at 7:30pm in Crescent Elk Auditorium, 10th and G Streets, Crescent City, CA. A veteran of the thriving New England folk scene, Wheeler recorded for the Rhode Island North Star label and the Nashville branch of Capitol Records before finding her home at Philo. Her fifth and most recent album, *Mrs. Pinocci's Guitar* was produced by Jonathan Edwards. Call for ticket information. (707)464-1336

◆ College of the Siskiyous/Yreka Community Theatre presents its Performing Arts Series: Community Concert Band, Vocal Jazz and Pop Ensemble Christmas Concert on December 6 at 8pm; Community Choir and Orchestra Christmas Concert on December 13 at 8pm and on December 14 at 3pm. Call for location and ticket information.(916)938-5373

Exhibits

◆ Shasta College Center for Arts, Culture and Society presents the 48th Annual Faculty Art Show through December 12 at the Shasta College Art Gallery, Building 300 in Redding.(916)225-4761

◆ North Valley Art League Gallery presents the Recent Paintings: Watercolors and Oils by Rita Roberts. An Opening Reception will be held Sunday, December 7 from 1-3pm. Roberts paintings of local vistas capture the beauty and grandeur of the Northern California mountains. The Gallery is located at 1126 Parkview Avenue, Redding.(916)243-1023

Other Events

◆ The Gaelic League and JPR present A Celtic Christmas featuring Native Irish Storyteller, Tomaseen Foley with Irish dancers from the Delia Smith School of Dancing in San Francisco, famed Bay Area Irish fiddler Deby Benton Grosjean, renowned Celtic guitarist William Coulter, and accomplished Rogue Valley composer, arranger and performer of early music Sue Carney. Yreka Community Theatre, Sunday, December 21 at 3pm. 916-841-2332

◆ Shasta County Arts Council presents its Annual Holiday Fine Arts and Gifts Show through December 24. Call for information. (916)241-ARTS □


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Alison Baker

Icy Clutches

By Aaron Elkins
The Mysterious Press, 1990

Two in the Far North

By Margaret E. Murie
5th ed., Alaska Northwest Books, 1997

Endurance

By Alfred Lansing, 1959

I am congenitally lazy, and would usually rather stay home and read than venture out to explore new worlds and new civilizations, so I do most of my traveling by armchair. I have visited the Poles North and South, the Galapagos and China, Kenya and the moon—not to mention Dickensian England—all without leaving the comfort of my green rocking chair.

Even when I do travel, I never leave home without a book. Not only does a book make the long hours of getting somewhere pass swiftly and relatively painlessly, it is a handy method of learning about the place you are going.

Early this fall my Companion and I took a ferry up the Inside Passage, from Bellingham, Washington, to Haines, Alaska. We sailed through a beautiful landscape—the blues and greens of sea and sky, snowy peaks looming up behind fir-covered islands, orcas and humpbacked whales blowing along beside the ship. But to fully appreciate three full days and nights of such scenery, one needed an occasional change of pace. "The Little Princess" was showing in the recliner lounge, so I opted for a book.

I had prepared by checking out of the library that big fat biography of Pamela Harriman. Imagine my distress on the first night out when, retiring to my little bunk, I read the first paragraph and realized that not only had I checked it out before, but I had found it unreadably boring the first time, too!

Luckily, the ferry features a Paperback Exchange, and I exchanged nothing for a mystery that did a fine job of passing the

time. *Icy Clutches*, by Aaron Elkins, is set in Glacier National Park. When there's nothing else to read, even a poorly written mystery is welcome, but this one was literate, peopled with almost believable characters and built around a not *too* silly plot. Best of all, the story was set just a strait or two away from where we were, and the book was chock full of handy geological information. So when the ferry rounded an island and we saw the Mendenhall Glacier for the first time, I could explain to my Companion not just the formation and movement of glaciers, and how dead bodies might spill out of a receding one, but that twenty years of burial under ice would not necessarily obscure evidence that the deceased had died horribly unnatural deaths!

The Paperback Exchange had been pretty well picked over by that time, so while the ferry was in port in a little Alaskan town I made a dash for a local bookstore and seized *Two In The Far North* by Margaret Murie. First published in 1962, this is a memoir of Mardy Murie's childhood in Fairbanks, and of the journeys she made as an adult into the heart of Alaska with her husband, naturalist Olaus Murie.


Fairbanks in 1911 was a frontier town, where respectable ladies left their calling cards at each others' homes and not-so-respectable ladies lived on a fenced-off street that little girls were instructed to avoid. There was electricity, and all the normal things got done—washing, cooking, ironing, church; but on winter mornings the children headed off to school in temperatures

of 30 below zero. The big event of the year was the breakup of the winter ice in the Tanana River in May, which meant that the steamships would soon be able to bring the presents sent for last Christmas.

As a young woman Mardy married Olaus Murie and began a life of traveling with him in his work for the US Biological Survey. They traveled in the 1920's by steamboat, by barge, and by dogsled—not a matter of riding in comfort, but of both of them running along with the team—studying caribou migration, collecting wildlife specimens, banding waterfowl. In later years, working for the Wilderness Society, they traveled by airplane, and you can understand her mixed feelings; the safety, convenience, and speed were like miracles, but something was indeed lost when the wilderness became so easily accessible.

Many of the “nature writers” now in vogue write not about nature but about how they feel about it. Murie doesn't expend much ink on her feelings; she loves Alaska and the wilderness, and that is what she writes about. She describes how they traveled and the difficulty of hiking through the muskeg; the herds of caribou that take hours to pass, bears and wolves that had never learned to fear human beings, the swollen rivers, the colors of the sky in the endless Alaskan summer.

The story she tells doesn't necessarily make you want to be there, among unbearable swarms of mosquitoes, in floods and blizzards, but it makes you envy her for having been there. Simply by letting us see what she saw, she makes us love it too.

Our vacation over, my Companion and I headed south, and as I write this I am at the other end of the earth, immersed in *Endurance*, the story of Ernest Shackleton's incredible 1914 journey to the Antarctic. At this very moment he and his men are marooned on an ice floe that is in the process of breaking up in the middle of the Weddell Sea, and I am going to end this essay and find out what happens. But I am reading this tale of violent gales, frozen feet, and towering icebergs while seated in my green rocker, with a fat cat purring in my lap and my Companion bringing in another load of firewood to stoke the stove. For some voyages, the armchair is the only way to go. 

POETRY

Words for Jacob

BY DAVID KEEFE

That fox I glimpsed in New Hampshire
runs across your page—a diary entry
from the untamed world.

Down on the shore we gather treasure:
only white things, you say, and blue sea-
glass, and this one tiny shell shaped like a hand.

Walking back home in the eye of cold
you describe your favourite poem: a boy
like you finds a beautiful rose that never dies.

Overnight the snow has cracked open
the neighbourhood. The cars prowled past,
suspicious. Why should I walk so joyously
to the clouded train?

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3-6 poems, a brief bio,

and a SASE to:


Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland,
OR 97520. Please allow two to four weeks for reply.

David Keefe, of Bristol, England, read his poetry and conducted a poetry workshop based on Buddhist principles in Ashland in November. He and fellow poet Stephen Parr were near the end of a North American tour that included Boston, San Francisco, Seattle, Washington's Tri-cities, Portland, and Vancouver, B.C. David Keefe's essays and poems have recently appeared in Stand, The Harvard Review, Connecticut Poetry Review, and Calapooya Collage. He edits Weatherlight Press, which publishes contemporary American poetry in Britain, most recently Traveling Through the Dark by William Stafford. He is a founding member of Aryaloka Buddhist Retreat Center in New Hampshire.

RECORDINGS *From p. 31*

Kamau Daaood's *Leimert Park*, and *The Colour of Love* by Ronnie Earl and the Broadcasters. For singer/songwriter material, my year's favorites included material from previously unknown folks: the haunting, jazzy grace of Eric Wood's *Letters from the Earth* and Leni Stern's *Black Guitar* (her first recorded effort as a vocalist); Colin Linden's bluesy, smart *Through the Storm Through the Night*; Peter Mulvey's lyrical *Deep Blue* and *Rapture*; Sherri Jackson's soulful, fiery self-titled debut; and the exceptional alternative-rock songs of Fool's Progress. Also Greg Brown's *Slant 6 Mind* is his perennial masterpiece. And in blue-

grass, nothing beat *So Long, So Wrong* by Alison Krauss and Union Station. In world music, Senegalese music from guys named Lo was hot: Cheikh Lo's *Ne La Thiess* and Ismael Lo's *Jammu Afrika* were both exquisite. In blues, it was guys named Henderson: Scott Henderson's blazing and sometimes hilarious *Tore Down House*, and Mike Henderson and the Bluebloods' *First Blood*. And absolutely beyond classification was Bobby McFerrin's vocal masterpiece, *Circlesongs*. And then there were about 50 other recordings of nearly equal merit.

So much music, so little time. It's a great problem. 

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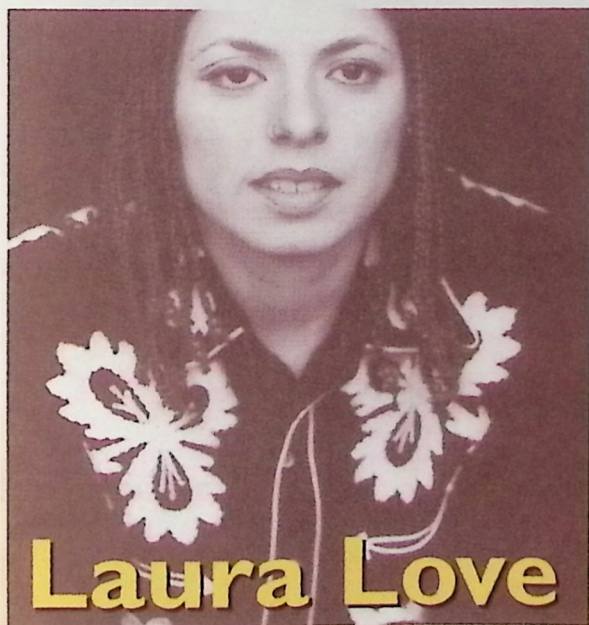
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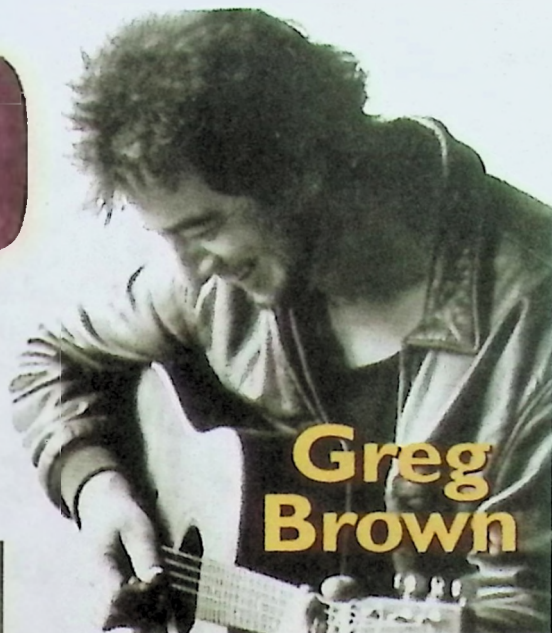
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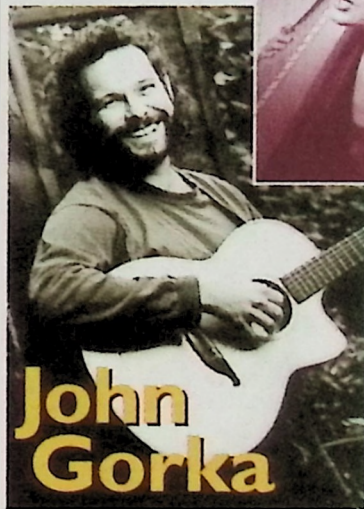
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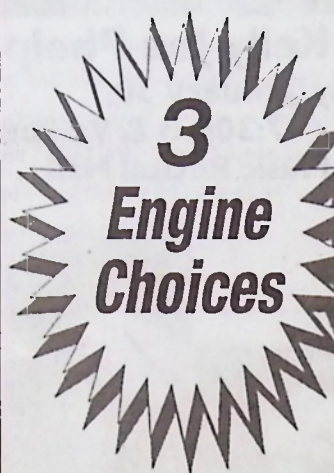
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